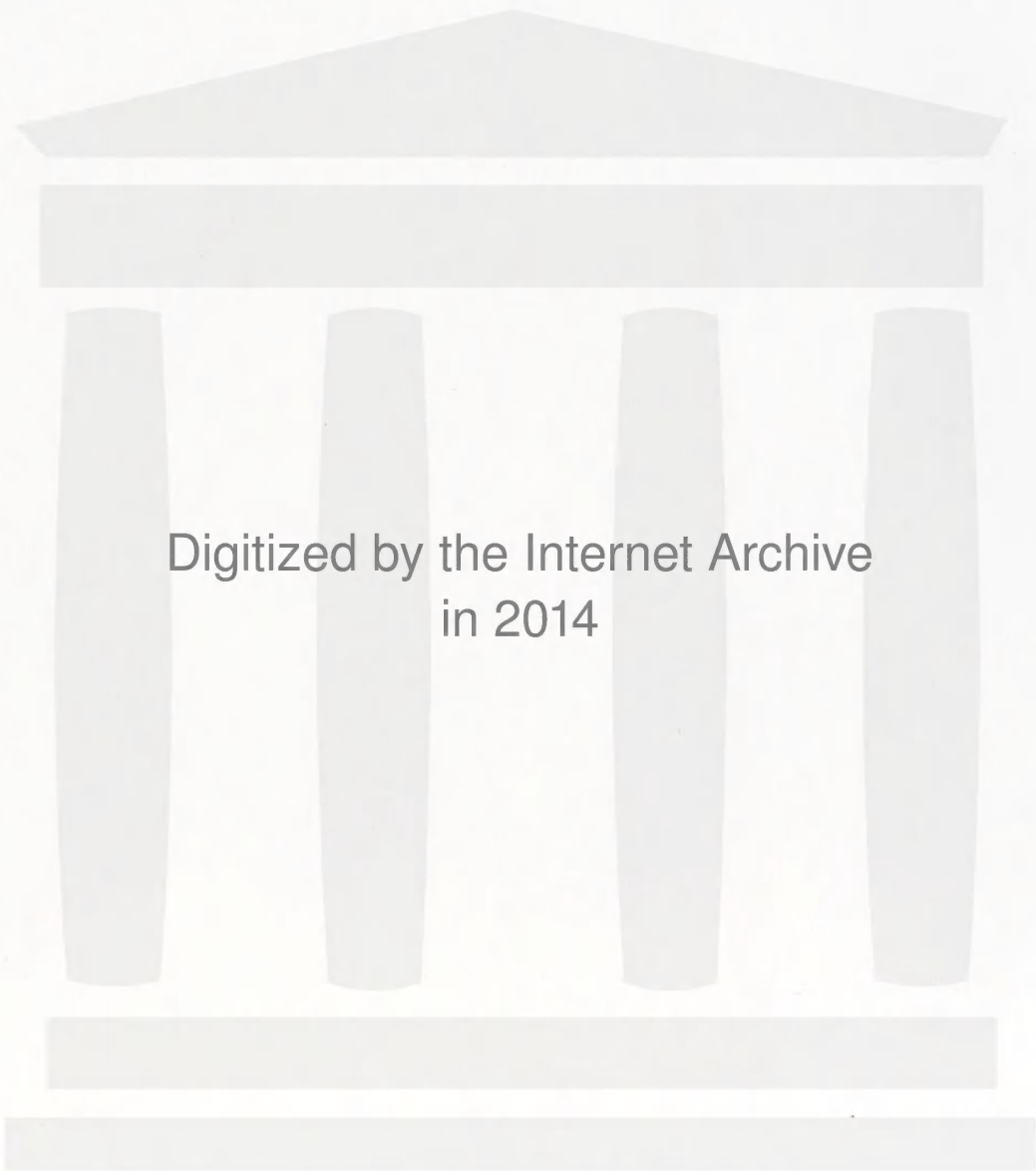
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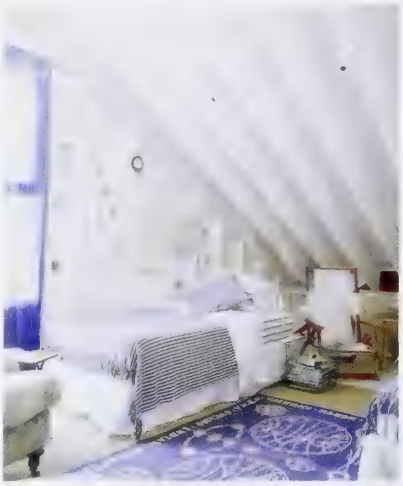
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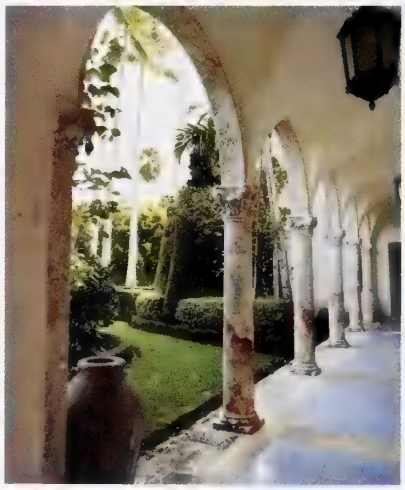
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The Cover
An airy house lives up its bay views with rooms of and blue. Photograph William Waldron



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Michael James O'Brien "It was monumental, but simple," says O'Brien of the Florida garden he photographed for "Miami Splash" [page 84]. O'Brien, who studied at Yale with Walker Evans, began his career photographing for *GQ* and over the past twenty years has contributed to *The New Yorker, The Face, Rolling Stone,* and to the book *Girlfriend* (Random House). He is a co-owner of the New York restaurant Chez es Saada.



Mayte López-Cordero After graduating from Arizona State with a degree in journalism, López-Cordero had four jobs in quick succession—including stints at a daily newspaper in St. Thomas and at *Harper's Bazaar*—before coming to House Beautiful last year. As the magazine's indispensable associate editor, he assists the features editor; writes Talent and Up to Date; and, beginning this month, co-produces Charlotte's Web.



Elaine Greene For Greene, House Beautiful's features editor f the past twelve years, producing t Changing Places column [page 52 is "pure recreation—I'd do it for free." She was a writer at *House & Garden* for many years and edited book *Mark Hampton on Decoratin* as well as this magazine's *Thought Home* anthology. "Being a design editor is great—I love people who are expert and obsessed, which describes every good decorator."



Dana Gallagher Gallagher, who photographed "Nantucket Natural" [page 76], finds shooting interiors useful in her own decorating endeavors, which include the recent renovation of her vacation home in the Catskill foothills. "When I shoot a location I look for something I might also use—like a great outdoor shower." Gallagher, whose photography has appeared in *Travel + Leisure* and in advertising campaigns for Kate Spade, lives in New York.



Violet Fraser "She is a lovely woman with an exquisitely beautiful house, which is mostly white—like her pottery," says Fraser, who photographed Frances Palmer in her studio for "One of a Kind" [page 34]. A native of England, Fraser has lived in the United States for nine years. Her photographs appear in *Town & Country, Amica,* and in the forthcoming book *Red on Red* (C[illegible]), written by designer Stepha[illegible]n.



Christopher Petkanas A fre quent contributor to House Beaut Petkanas has traveled the world ar knows charm when he sees it. "Wh wouldn't want what Lee Bierly an Christopher Drake have?" he asks ["Nantucket Natural," p. 76]. The author of *At Home in France* (Ster as well as *Parish-Hadley: Sixty Yea American Design* (Little, Brown), Petkanas divides his time between homes in Provence (where he is se cooking, above) and New York.

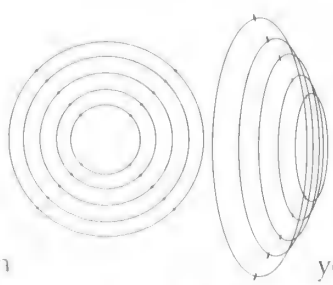

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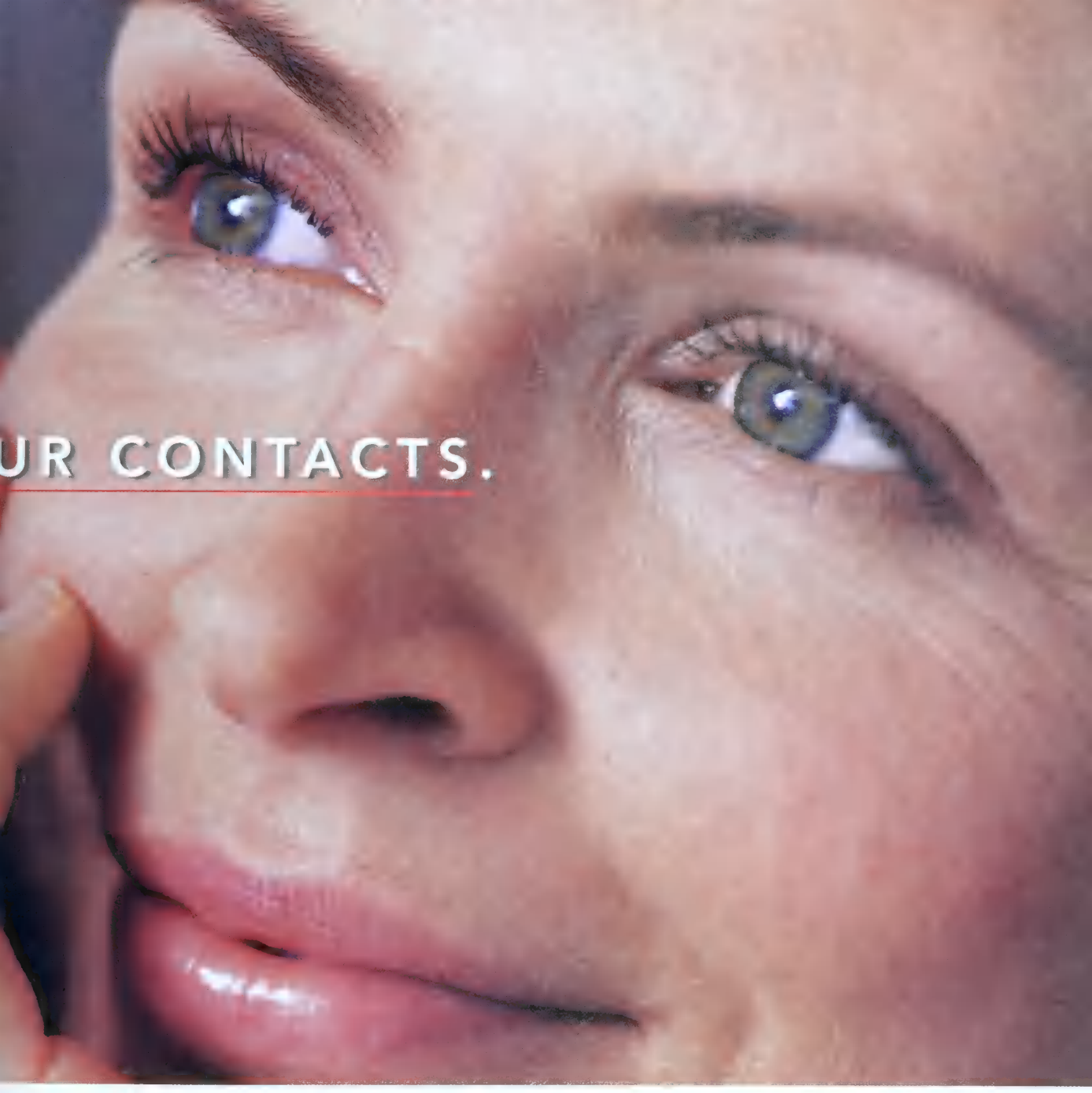


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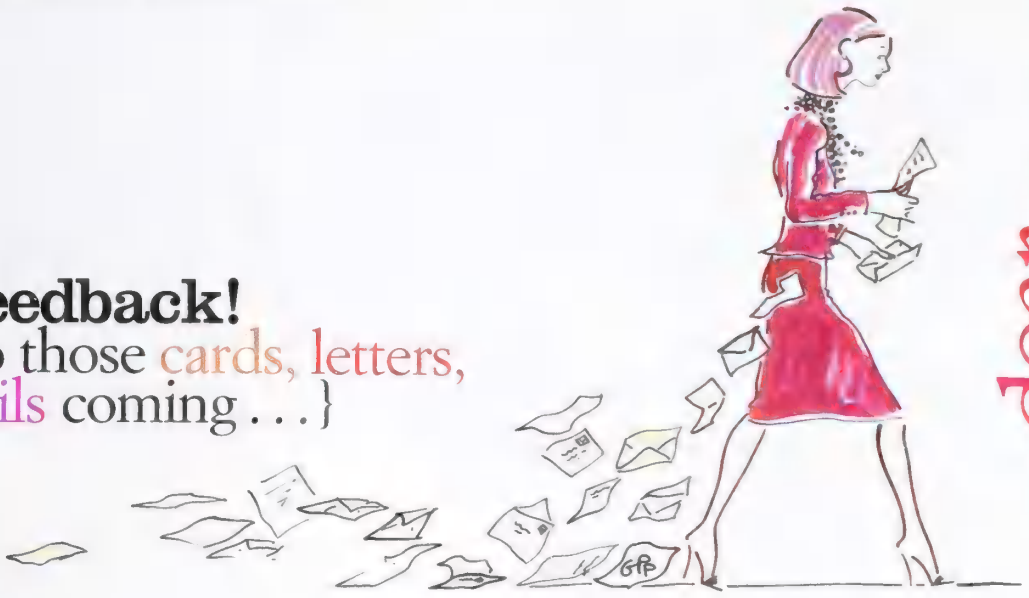
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IZZLING SUMMER, BUT JUDGING BY ncreased volume of reader e-mails, few of you are slowing down, ing out, or cooling off. As always, e-mailed missives tend to be more nct and immediately pro or con letters written on paper and sent nvelope. E-mailers seem to crave tion: "I bet you don't have the to publish this" or "Please print o that other readers can connect me" are frequent requests. Either we believe that the best readers are ost communicative ones—and 432 queries about paint, color, abric specifics have either been ered or are being researched. As e 367 comments about editorial nt, we'll cover a few here.

ed some light

Marian,

area that I think you should ss more often is selecting lamps. decisions, while small in the scheme of overall decorating, e truly confounding. When you ying to finish off a room, lamps ake or break it.

Jill Crouch
Boston, Massachusetts

Jill,

e 100 percent right: Once a room orated, the choice of lamps can ce or ruin it. In fact, many of our ator pals tell us that lamps are the most important decorative accessory of all—they give off style and quality vibes faster than any other element.

And now there are many more lamps available at affordable prices. From Pottery Barn, Ralph Lauren Home, and Baker to artisans who make one-of-a-kind lamps, you can easily find that perfect little bedside jewel, or something more dramatic for the sofa table. In our September issue, we will feature chandeliers. In November, watch for lamps on our Style Beat pages.

taking a spill

Dear Marian,

I've got a question about the Swatch Watch column on tablecloths in your May issue: Many of the fabrics you showed seem too beautiful to end up being stained with the red wine, pasta sauce, or raspberry mousse that sometimes gets spilled during a lively lunch or dinner. To avoid ruining gorgeous tablecloths, is a glass cover acceptable or in style?

Jean Cartwright
Tucson, Arizona

Dear Jean,

I've got one thought about glass tabletops over fabric: Don't do it. If the object of your lunch or dinner party is to please your friends and family, a cold, hard sheet of glass is not a great way to start the pleasure ball rolling. A tabletop should not be jarring to the touch: Fabric is simply better appreciated when it is not fettered with glass or plastic coverings.

romanian roots

Dear Marian,

I am glad I bought the May issue of House Beautiful. I picked it up because of the good-looking cover, but was then drawn to Changing Places on page 80, written by the Romanian author Florin Ion Firimita. All four of my grandparents were from different villages in Romania. Could I get Firimita's e-mail or mailing address? I would like him to know how much I appreciate his piece and would also like to know the name of the village that he so vividly described.

Karen Rose
via e-mail

Dear Karen,

I'm sending you Florin's e-mail address, and I'll forward Florin your appreciative note. We're gratified that Changing Places is so popular: The depth of each writer's feelings and insights has struck a chord with readers all over America. ●

Please e-mail Marian McEvoy, Editor in Chief, at mmcevoy@hearst.com. Send your letters to Dear Marian, House Beautiful, 1700 Broadway, 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.

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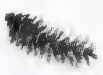
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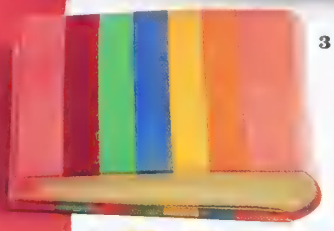
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The Line Up

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on-sided diaper bag comes with changing pad, $350; from Dransfield & Ross: 212-741-7278. 2. Multicolored cotton pillow, $20; from Crate & Barrel: 996-9960. 3. Leather photo album, $125; from Daisy Arts: 310-396-8463. 4. Laminated place mat, $22.50 for four; from Carnevale: 800-548-9979. Cone Hill's cotton napkin, $10; at Second Story: 800-794-0855. 6. Ceramic mug, $20; from Nautica: 877-NAUTICA. 7. Citronella torches, $7 for four; Crate & Barrel: see above. 8. Toothbrush, $8; at J. Crew: 800-562-0258. 9. Quinta France's ceramic salad bowl, $43.50; at La Cafetière: 646-486-0667. Red cabana striped thong, $100 a pair; from Rafe New York: 800-486-9544. 11. Cotton mat, $35 for 3′ x 5′; from Pottery Barn: 888-779-0557.



{Designers today are reaching over the rainbow, picking subtle, sophisticated colors for towels, chairs, pillows, and plates. Lilac or avocado, anyone?}

1. Calvin Klein's terry towel, $19; from the Khaki Collection: 800-294-7978. 2. Lippincott's folding sand chair, $95; at The Monogram Shop: 6
3379. 3. Stitched grosgrain pillow, $150; from Joop!: 212-246-6724. 4. Handblown Studio glass vase, $500; from Tiffany & Co.: 800-526-0649
taffeta pillow, $185; from Marsha Crosland: 212-397-8257. 6. Porcelain square dish, $98; from Rosenthal USA: 800-804-8070. 7. Linen napkin,
Rural Residence: 518-822-1261. 8. Three of John Derian's découpage plates, $95 each; at Bergdorf Goodman: 212-753-7300. 9. Wool and ca
Corrado throw, $180; from Missoni: 212-517-9339. 10. Soliflore picnic bag, $286; from Pierre Frey, through R. Crowley: 203-785-9376

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Editors' Choice
{Our High Point hits}



AT THE 80-YEAR-OLD BIANNUAL HIGH POINT FURNITURE MARKET THIS SPRING, TOP DESIGNERS WERE IN THE SPOTLIGHT names on everyone's lips: Thomas O'Brien and Bill Sofield, once partners in SoHo's prophetic Aero Studios. O'Brien modernist collection at Hickory Chair continued to draw buyers and design groupies. At Baker, perhaps America's m venerated producer of high-quality furniture, Sofield (who designs the Gucci and Yves Saint Laurent boutiques) pres a strong first collection epitomizing big-city glam with an Asian and Viennese twist. At Henredon, Ralph Lauren's tak glamour was decidedly forties. He also introduced a collection of rugs that is gutsy and chic—the stripes are sure win As sofa guru Mitchell Gold says, "People are looking for unique items with personality as well as style."

Color—notably a rich navy blue, crimson, persimmon, red, and hot pink—gave many High Point showrooms a b of upbeat energy. As at the Milan furniture fair, prints—particularly childishly large and naive florals and bold stripe dots—showed up at traditional firms as well as hipper ones.

The modernist/contemporary trend continues to influence all furniture producers, but the stripped-down piece look best are expensive: quality counts! Our favorite designs at High Point are inventively classic, eclectic, and refl decoration's current flirtation with the East and its more exotic materials and finishes.

1. Ralph Lauren Home's Madison Avenue Armoire has shagreen-covered doors, $29,985: 800-578-7656. 2. Linen-upholstered Carter wi chair, $1,295; from Mitchell Gold: 800-789-5401. 3. Barrister leather chair has nailhead trim, $1,400; from Bernhardt: 866-268-8229. 4. Asian-influenced ash bench, $2,995; from Henredon: 800-444-3682. 5. White oak drop-leaf console table, $2,517; from Drexel Herita Calera Collection: 800-916-1986. 6. Console table, $3,999; from Century: 800-852-5552.

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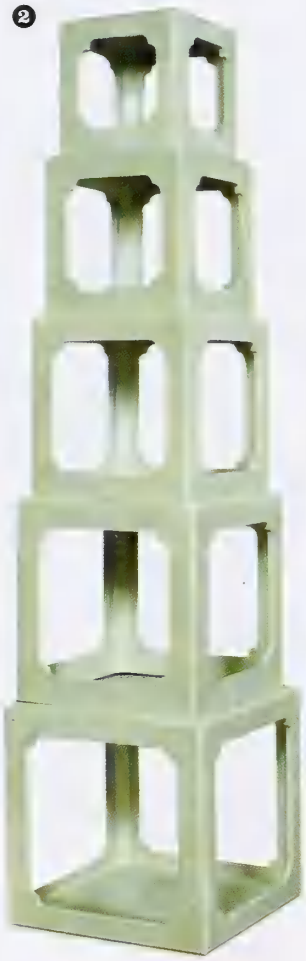


Editors' Choice

{Color galore on seven snazzy designs}



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1. Painted pine chest, $600; from Lane: 800-750-LANE. 2. Jade-colored Chinese stacking cubes, $1,047; from Milling Road: 800-592-2537. 3. Avon slipper chair, $993; from Hickory Chair: 800-349-4579. 4. Ralph Lauren's Dry Creek striped wool rug, $399 for 5′ x 8′; from Ralph Lauren Floor Covering: 888-235-0994. 5. Bill Sofield's lamp table in Blaze-rubbed lacquer, $1,987; from Baker: 800-59-BAKER. 6. Cooper leather chair, $4,439; from Coach: 800-307-0040. 7. English Queen Anne reproduction Everard settee, from $2,847; from Stickley's Colonial Williamsburg Collection: 315-682


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The potter in pearls, the inspiration for the beading that adorns many of her cream-colored creations.

White Goods

{We're all fired up about Frances Palmer}

IN THE BASEMENT OF HER 1851 CONNECTICUT FARMHOUSE, FRANCES PALMER'S STUDIO IS crammed with vases, bowls, cake stands, and compotes. Some pieces are still damp; others are sand-dusted, awaiting another glazing and firing. All are pale-hued, from milky alabaster to clotted cream. "My original vision was to use clay as a canvas, and paint on it," Palmer explains. "Gradually, I got more interested in form, and I stopped painting on my pottery altogether."

What Palmer created instead is a fresh twist on 18th-century creamware, applying translucent glazes and neutral crackles to fluted and scalloped vessels. She delights in surprising flourishes, such as a ruffled border on a square tray or whimsical coils on a vase. "Each piece has its own personality," Palmer says. "I try to straddle the line between function and nonfunction."

A former textile designer with a master's degree in art history from Columbia University, Palmer took a throwing course twelve years ago and was hooked. Although she once sold her wares at shops, including Barneys and Zona, Palmer now accepts mainly private commissions, and each summer makes her work available at Etherington Fine Art on Martha's Vineyard. Once Palmer completes her new studio—in an old barn on her rambling property—she plans to add a gas-fired kiln so that she can try her hand at porcelain. **by Nancy M. Better**


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[clockwise from right] Rose Cumming by Edward Steichen, 1935. Dining room in her New York house, with 18th-century sleigh. Her guest room. Although Cumming disliked extreme modernism, she designed these Moderne mirrored shutters. In her own salon, antique Chinese painted wallpaper, Chippendale mirror, French and Venetian furniture.

Hothouse Rose

{With bold color schemes and a panoply of styles, Rose Cumming shook American decorating out of timid good taste. By Martin Filler}

ROSE CUMMING INVENTED TODAY'S CLICHÉS."
So furniture designer Edward Wormley assessed her career after the flamboyant decorator died at 81 in 1968, that turbulent year when a new generation of rule-breakers was just beginning to rediscover her brand of haute-bohemian glamour. Although Cumming's signature aubergine-glazed walls became a commonplace of late sixties and seventies interiors, her seemingly freewheeling yet highly disciplined style remains inimitable. As one of the true originals of 20th-century design, she had no precise antecedents and no direct followers, but her influence can still be felt wherever uptightness is flouted and dullness is despised.

"I have no time for boring furniture, boring fabrics, or boring people," Cumming declared, and the rooms she created during her five-decade career were anything >



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[left] Cumming hung silk taffeta curtains in an early version of full-wall window treatment. **[above]** The designer draped her bed with pure silver lamé and papered the walls in blue-tinted

{"I love all lush things," confessed the eclectic Cummi

but. Her strong, unexpected color combinations—teal blue and lime green, tangerine orange and blood red—were the antithesis of the insipid pastels that typified genteel interiors of the first two decades of the last century. Her bizarre but somehow harmonious juxtapositions of objects from many periods and cultures in a single room were astonishing at a time when carefully matched suites of 18th-century English or French pieces was the accepted way for the rich to decorate.

Like the other grandes dames of decorating when the profession was still in its infancy, Cumming had no formal training. Born to a rich Australian family, she was 30 when she passed through New York in 1917 en route to England, where she planned to be married. But America's entry into World War I made transatlantic travel impossible, and she settled into a routine of endless lunches. Her friend Frank Crowninshield, legendary editor of *Vanity Fair*, suggested she become a decorator, to which she replied, "But first tell me what it is." Down Under there were only upholsterers and drapers, so Cumming was unconstrained by the conventional boundaries of the trade and became a one-stop designer, *antiquaire,* and fabric merchant, at a time when no one else offered that kind of high-end domestic shopping. She never wed and said of the furniture she obsessively collected, "These lovely things are my husband and my children." One of her sisters observed, "I don't think she ever wanted to marry. She was too independent."

The bread and butter of Cumming's business became the traditional English and French chintzes on which she put her own stamp during her annual buying trips to Europe. She changed colorways as confidently as she reshaped upper-class taste, painting over swatches in purples and oranges that gave them an entirely new feel. Today the firm not only survives but thrives under the direction of Ronald Grimaldi, who has kept the Rose Cumming label synonymous with offbeat luxury. "She went right to the top, but never over it," says Grimaldi. "She always knew just how far to go."

There was little that Cumming was not open to. A she put it, "I dearly love Gothic, and early English fu ture of the 16th and 17th centuries; I love all early Oriental furniture and art with the exception of Indi adore Chippendale, the Louis XV period, Austrian Baroque, and early painted Venetian ... I like Regenc and Directoire ... I love all lush things." Though she favored ancient velvets and antique Chinese painted papers, she was also innovative with new materials. S used an early form of Mylar wrapping to cover walls, pure silver lamé (not today's lightweight Lurex versic to drape beds, and in the 1930s made a famous set of tains from that new packaging wonder, cellophane.

Cumming's shop, a block away from her townhou 53rd Street off Fifth Avenue, was a revelation. Instead arranging stiff groupings of furniture, as did other est lishments, she conveyed the impression of a lived-in home. After closing, she left the lights on, a then unh of extravagance that caught the attention of sophistic night owls. As Albert Hadley recalled, "I discovered shop my first year in New York. It was like going thr some unbelievable land of enchantment—high ceilin lacquered blue and a great wall of diamond-cut mirr that reflected exotic chandeliers and furniture with g and wonderful woods inlaid with mother of pearl." According to Wormley, "An ordinary woman would disappeared in such a room, but not she."

Indeed, with her lilac-dyed hair, heavily embroide Oriental robes, ropes of big amber beads, and huge sprinkled with rhinestones, Cumming was more tha match for her surroundings. And despite the pleasin haphazard air she worked hard to cultivate, she was fact a stickler for high maintenance. One of her siste once told her, "Rose, there are only three things you really love: You love everything to look frightfully fr frightfully clean, and frightfully well cared for." Cumming conceded, "I believe she was right."



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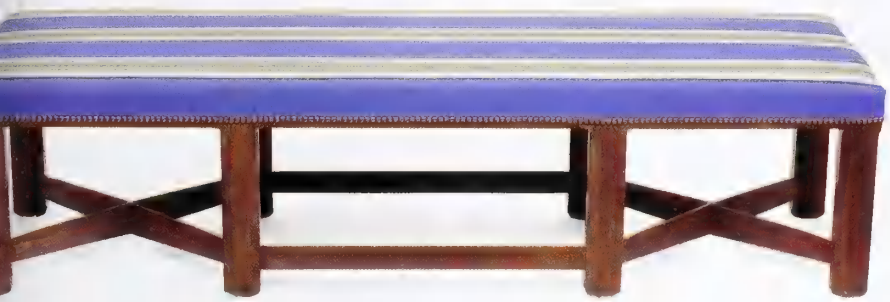
Alexandria Canopy Bed

Get in Line

Horizontal or vertical, stripes rule this summer. By Carolyn Sollis}



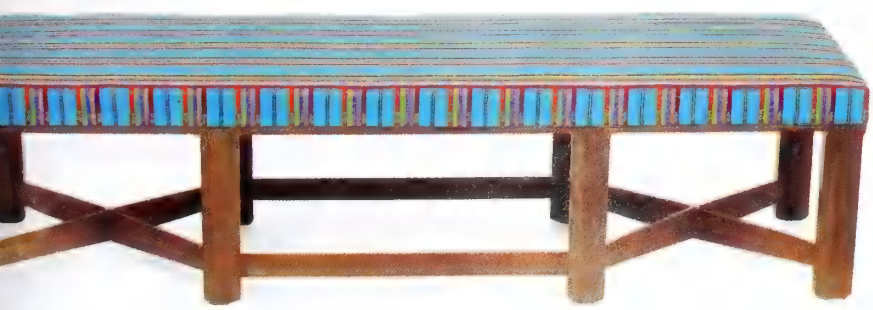
Hickory Chair **Trestle Bench** in Kiri finish from the Thomas O'Brien Collection (#2009-88); 73″w. x 22″d. x 18″h.



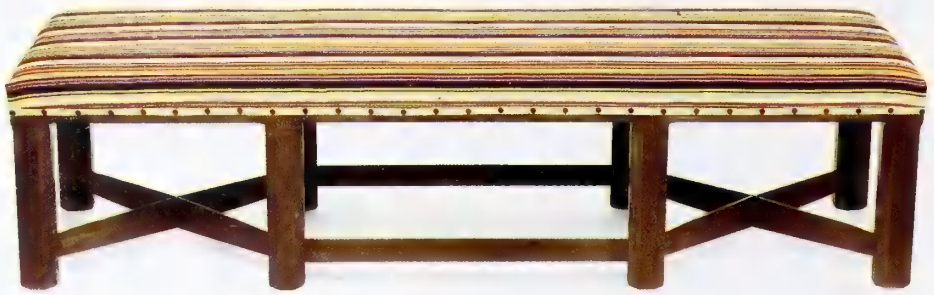
Stroheim & Romann **"St. Barts Stripe"** (#5825B-0530); 60% cotton, 20% silk, 20% linen; 59″w.



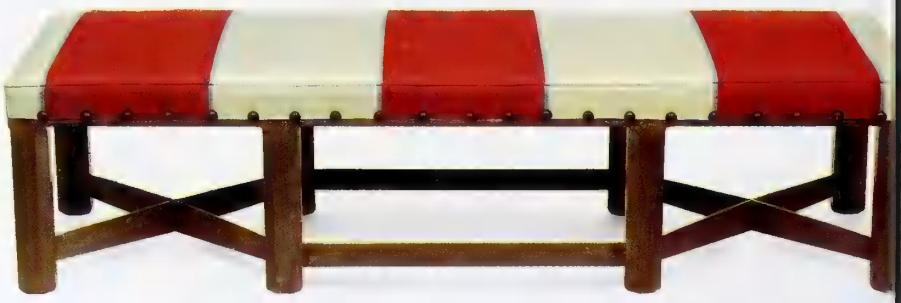
Les Toiles du Soleil **"Collioure"** in safran (#20426), from Côté France; 100% cotton; 73″w.



Donghia **"Hamaca Azul"** (#0210-02); 100% cotton, 51″w.

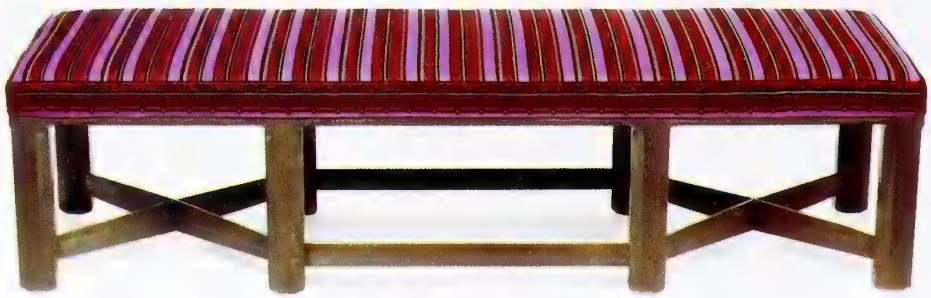


◀Old World Weavers **"Challis Stripe II"** (#RR82100001); 100% cotton; 58″w.

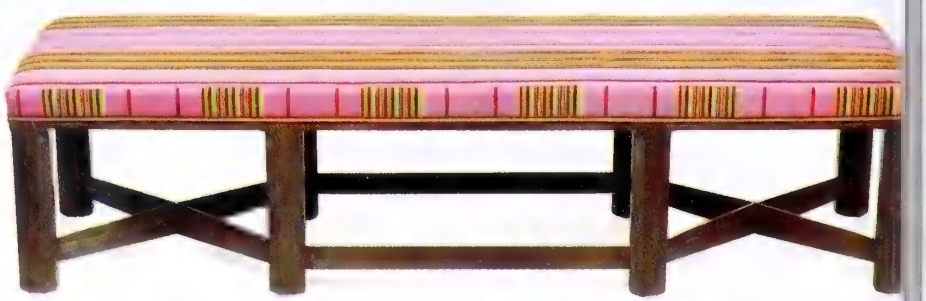


▶Nobilis **"Longitude"** (#8459-91); 55% cotton, 45% viscose; 55″w.

Stripes play up the angles of a Thomas O'Brien benc



◀Lulu DK Fabrics **"Catwalk"** in maroon with pink (#11121); 54% linen, 46% cotton; 54″w.

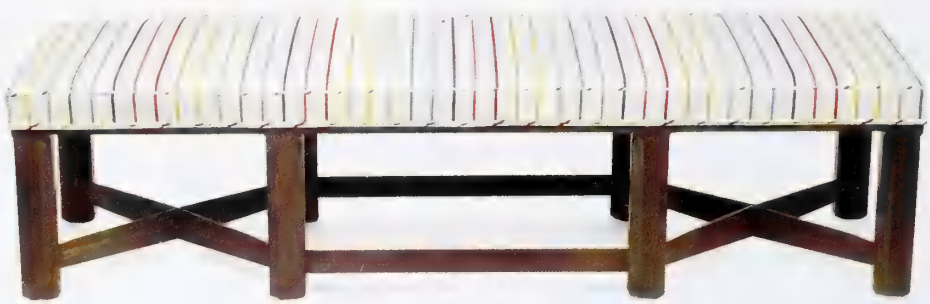


▶Brunschwig & Fils **"Gaspard Stripe Canvas"** in sorbet pink (#6499.01-109); 100% cotton; 50″w.



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◀Clarence House **"Valencia"** (#32252-1); 100% cotton; 51″w.



▶Manuel Canovas **"Rio"** in fuschia/anis (#4502-42); 45% cotton, 22% polyester, 22% linen, 11% viscose; 59″w.

How to handle the seat edge depends on the strip

"I NEVER IMAGINED IT UPHOLSTERED IN STRIPES," SAYS Thomas O'Brien of his Trestle Bench for Hickory Chair—a gutsy, versatile piece that can live happily in town or in the country. "But what a fabulous idea!" O'Brien's design inspiration was an 1880s English bench with a leather seat and nailhead trim. His own casual yet elegant interpretation would work in a hallway, at the foot of a bed, or in a living room. Summery stripes give it a kick.

"This upholstery lesson is all about lines," points out Carl Dellatore of D & F Workroom, referring to the 73-inch ash bench with its angular base and the nine striped fabrics we tried out. "The way we juxtaposed those lines was the fun in this exercise." Think about the width and scale of the stripes in each fabric, then play with the verticals and horizontals. Several fabrics—like the Stroheim & Romann cotton, silk, and linen "St. Barts Stripe" and the Old World Weavers "Challis Stripe II"—were railroaded (run horizontally) and allowed to fall naturally over the frame. Nobilis's wide cream and coral "Longitude" and "Valencia," a skinny rainbow stripe from Clarence House, looked best upholstered perpendicu to the frame. How to handle the edge of the seat? "Hamaca Azul" from Donghia is horizontal on the se then cut and lined up vertically for the border. "Rio" Manuel Canovas, a velvet and linen stripe, worked w a horizontal only around the edge. The snappy pink "Gaspard Stripe Canvas" from Brunschwig & Fils wa first to fit the top of the bench, then cut twice more t form the border and the gimp.

All those straight lines sometimes needed a little c trast, so we also used nailhead trims in all sizes, shape and finishes. (Greentex Upholstery Supply in New Yo a great trade source for unusual nailheads in pewter, bronze, and faux black leather.) We found giant pewt pyramids for Les Toiles du Soleil's happy yellow "Colli and tiny copper ones that looked chic with the Lulu D Fabrics pink and maroon "Catwalk." "There are no r when using nailheads," Dellatore notes. "Space them together, far apart, run them north–south, east–west, i single or double rows. Think outside the box." ■


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A.M. Homes in her East Hampton cottage with her Nakashima furniture.

My Grandmother's Table

{A.M. Homes sees an heirloom as a mandate for how to li

SHE RUBBED THE TABLE. HER HAND UNCONSCIOUSLY moved in circles as if polishing the wood, stroking it like a talisman, for comfort, for the giving and getting of wisdom.

We were each in our familiar place: I was sitting on the outside corner and my grandmother was at the head. We were in her home in the Maryland suburbs. In her late 90s, she was older than the table—in my mind they are inexorably bound.

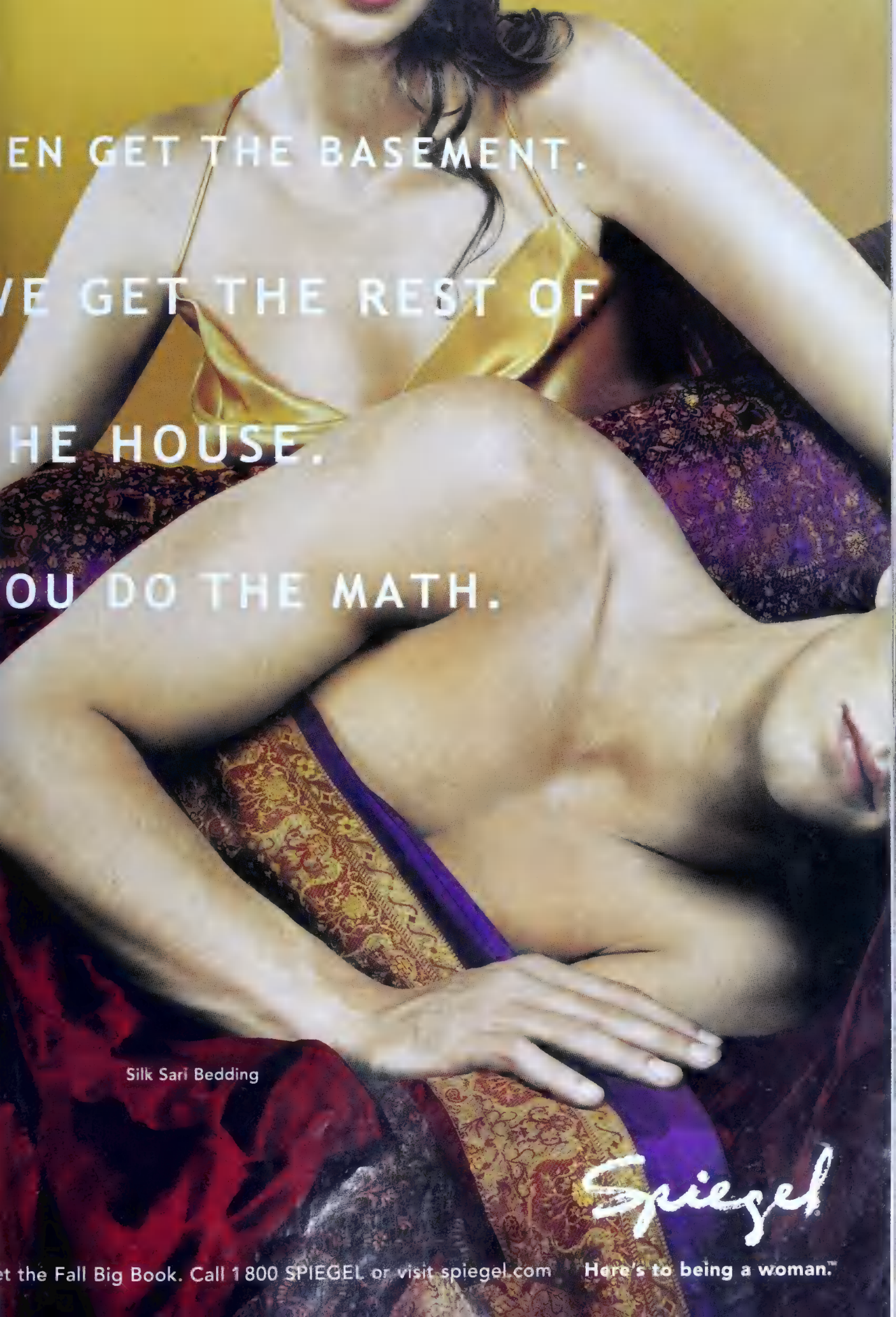
"We went to the farm," I said loudly.

"You did? And you were able to find it?"

"Yes."

The weekend before, my cousin and I drove up and down the hills of North Adams, Massachusetts, a pilgrimage to find the farm where our grandmother grew up.

"Actually, there were two farms, the old farm an the new," my cousin said. "The new wasn't really


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new; they moved there in the 1920s. It was closer to town and had indoor plumbing—they thought it was very modern. The old farm was up there"—he pulled onto the shoulder and pointed. The dirt driveway had long ago dissolved, the only way to go was on foot. We climbed quickly, ascending into the mythology of the farm.

The original buildings remained, crumbling, collapsed, but still identifiable. I conjured images of my grandmother as a child, one of nine born to Lithuanian immigrants at the turn of the 20th century on this American dairy farm. I imagined her walking down the dirt road to a one-room schoolhouse, picking wild blueberries, helping my great-grandfather milk the cows and tend the chickens. I remembered her telling me the Mohawk Trail was just out the back door. In my mind, she was playing in a real-life version of *Little House on the Prairie*.

On an impromptu archeological dig, my cousin used a knife to poke in the dirt. "This must mean something," he said, pulling out an old bottle.

I nodded in agreement. We each took a couple of slate shingles from the crumbling roof, bits of our private history, and made our way back to the car.

Downhill at the new farm, we pulled into a cul-de-sac, and my cousin pointed to a brand-new house—part of a development in progress—freshly minted aluminum siding painted powder blue. "The farm was just about there," he said. "It's hard to see it now."

I returned to Washington and told my grandmother about the visit. "Tell me about the farm, how was it?" she asked, as if half expecting there was still someone there leading the cows out to pasture and back home again at night.

"Interesting." I didn't tell her about the powder-blue house. I told her about the rolling hills, the tall trees, Mount Greylock in the distance. She closed her eyes. "Just as I remembered it," she said.

She looked at the table. I imagined this table echoed something in my great-grandmother's farmhouse kitchen. My grandmother rubbed her fingers along the grain of the wood. This was where we gathered, where my grandmother, our matriarch, held court, where her brothers and sisters and their children and their children's children came to celebrate, to discuss, to mourn.

My grandmother's table was made for her in the early 1960s by George Nakashima. She commissioned him to make the table along with a number of other pieces, including a buffet and a cabinet. Traveling to his world-famous workshop in New Hope, Pennsylvania, she picked out the wood for her table—her name is inked in black on the underside. When I was born, an additional order was placed for a high chair.

Although my grandmother and George Nakashima met only briefly, the more I learn about each of them, the more of a connection I feel between them. They were both sources of great inspiration. They shared qualities of rootedness, stability, and grace. Nakashima w involved in Karma Yoga, the p of action; I believe my grandmother moved through life th way as well. She did everythin with elegance, making the imp ble seem effortless. She was at once grand and down-to-earth traveler, an adventurer, brave, very proud.

The table is long and luxuri ous—French walnut, two book matched planks with squared-off edges. It does not announc itself as something special until you spend time with it, and the its character becomes clear. Ag she stroked the wood. "Tell me about you," my grandmother s

"I'm fine; I've been working I've been thinking about buying tle house out on Lor Island, a cabin wher can go and write."

She nodded. "It's important to have a of your own," she sa

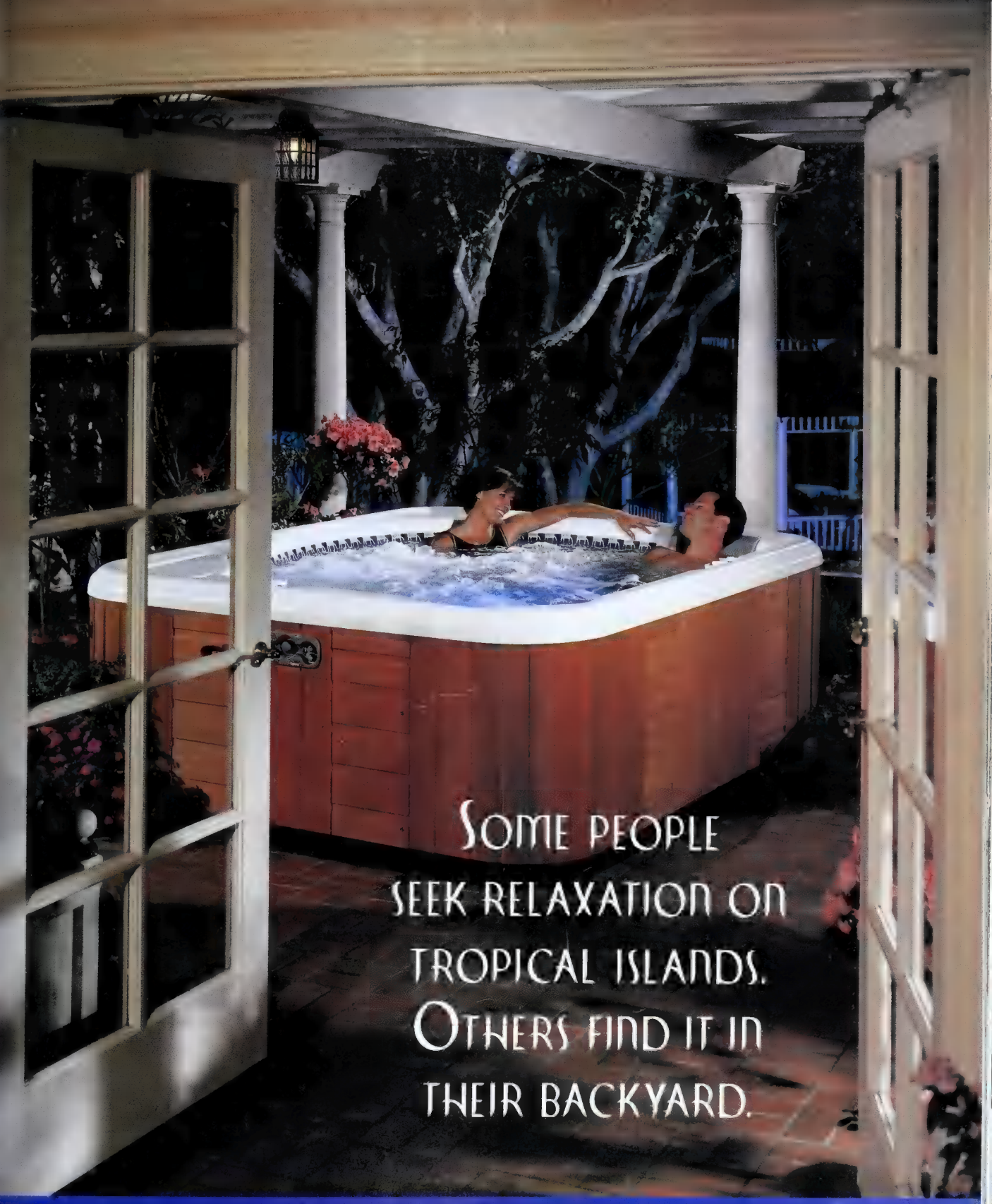
"Tell me about y I said back to her.

"I've got nothing tell," she said. "I'm bored."

She had worked of her life. In 1918, t years before women the vote, she went to Washingt herself, got a job in the War D ment, and soon brought her b ers and sisters down from the She married my grandfather ar together they started a wine-importing company, which is s business—now run by my unc My grandmother worked full t until she was 86. When she wa in her spare time she became a founding member of the first h in the United States organized operated by women.

Whatever I know about hov live life, I learned from her. Wh graduated from college and wa to write, she loaned me the mo buy an IBM *(Continued on pag*

I called her from Long Island. I told her about tilling the field, tending my crop, the enormous satisfaction in being away from the city, deep in the dirt



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To the Host

{Gift-giving is a snap for Internet-savvy guests}



[left] Block China martini glass at www.saksfifth-avenue.com. **[below]** Christofle Corkscrew and bottle opener from www.vivre.com.

MY GRANDMOTHER—A CHIC WOMAN RENOWNED FOR HER politesse—used to offer the following advice to anyone invited to spend a weekend with friends or family: "Pack light and brin a gift." Ever the dutiful—and favorite, of course—granddaugh I thought of her as I hopped, skipped, and clicked my way acr the Web in search of the perfect present for an upcoming week at the shore.

Keep in mind that the ideal offering requires nothing of the hostess in the way of work—that is, it should be something easily consumed or painlessly enjoyed. So scratch the build-you own-garden kit in favor of a boxed bottle of champagne. At

{The perfect present for a weekend at the s



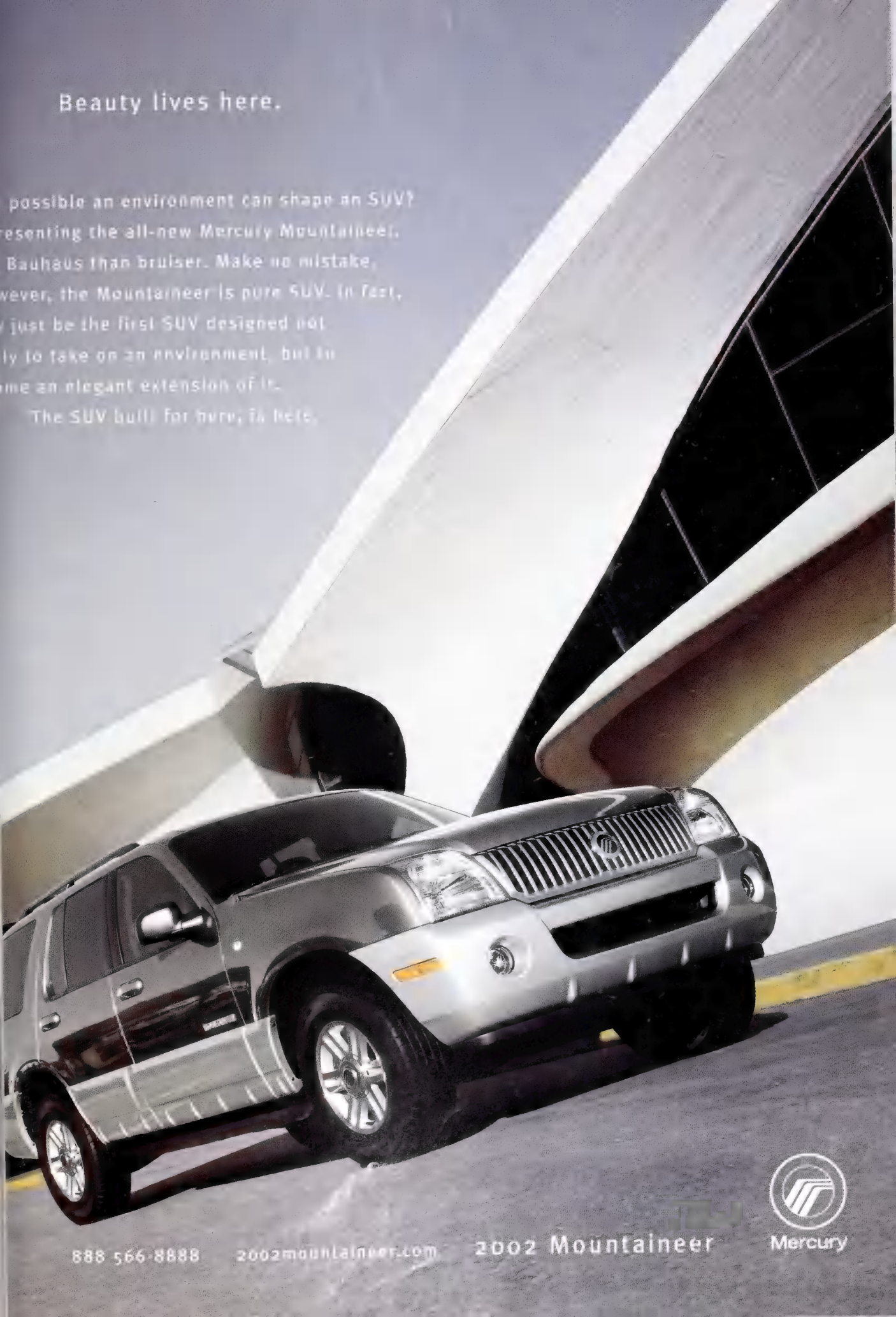
[above] Leather die-shaped game set at vivre. Vibrant, Expressionist-inspired swirl tray at www.momastore.com. **[left]** Hand-cut crystal glasses from Christian Lacroix at vivre.

www.sherry-lehman.com you can arrange for delivery of a Veuve Clicquot gift set that includes a fête-ready bottle of the bubbly along with two flutes in which to enjoy the libation. But what champagne-addled gathering would be complete without dollop of beluga? Click on www.petrossian.com for caviar foie gras, smoked salmon, and other savories sure to impress th palate of even the most worldly hostess.

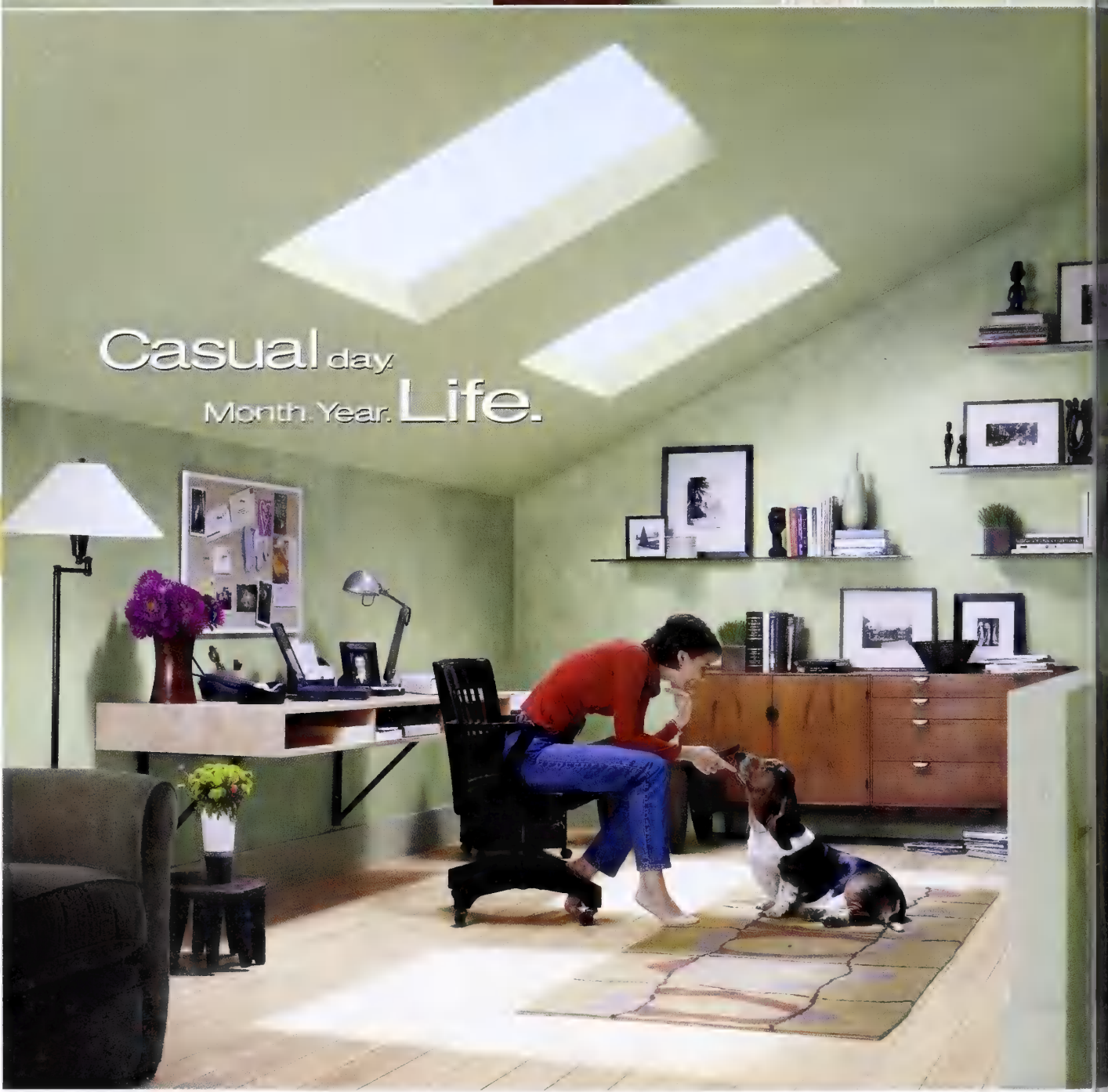
Is the mistress of the house design conscious? Go to www.saksfifthavenue.com and peruse the site's many-hued offerings of Block China stemware. Gifted givers are hip to www.momastore.com for the Museum of Modern Art's haute selection of housewares.

Scented candles—a genre Charlotte heretofore thought best left to strip-mall cognoscenti—have come a long way since the heyday of the cinnamon stick. The fragrance firm Floris has a grapefruit and rosemary gift set (www.florislondon.com). Fashionista types are crazy about Tocca candles—seek and find them at www.bluemercury.com

What's a weekend with friends without a little game playing The leather poker set at www.vivre.com is a gift that says sc thing about the giver—that she has flair, sophistication, and a b of humor. Grandmother would approve.


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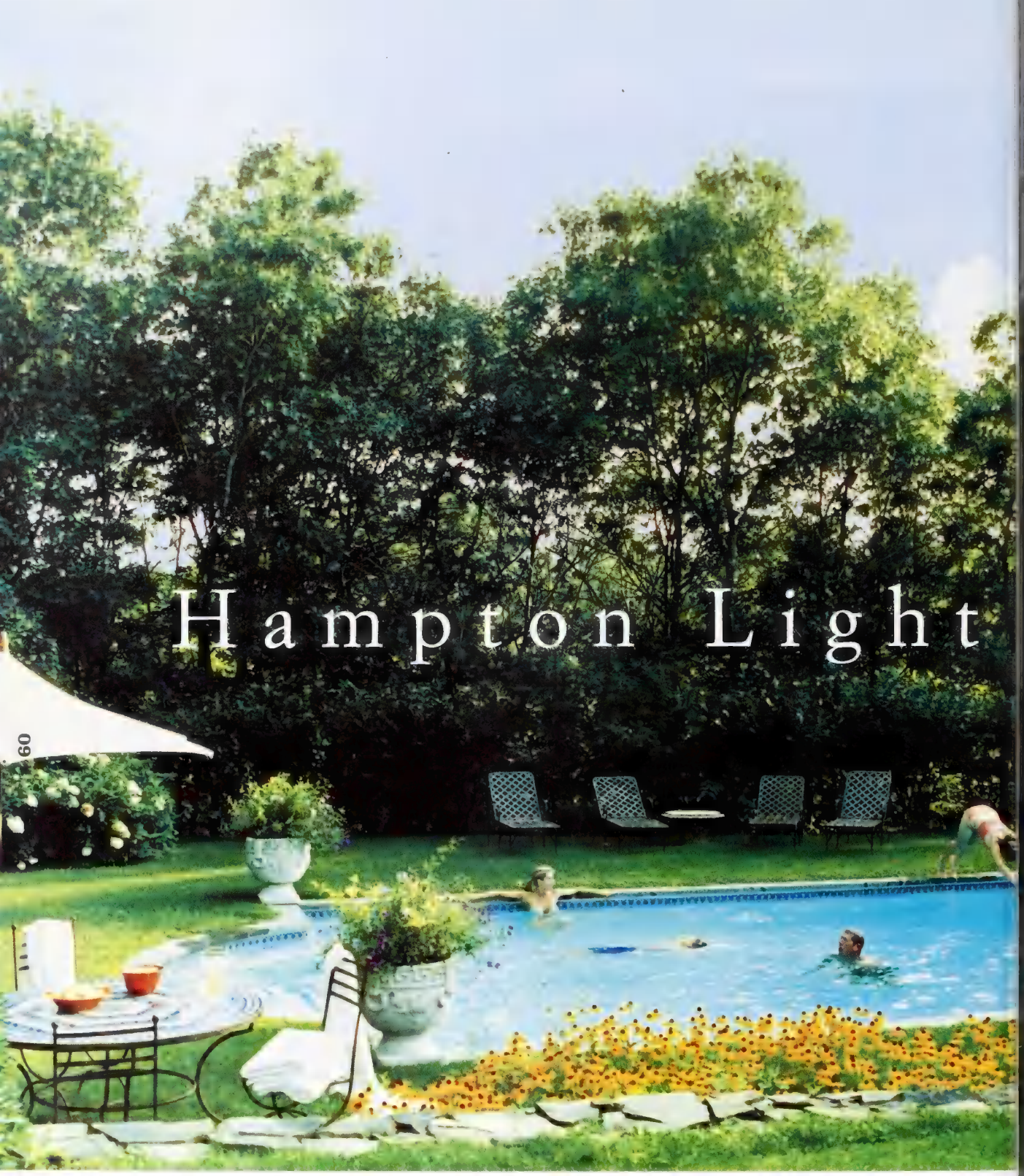


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Summer decorating...it's a breeze

When we shot this photo in Florida we suspected that we might have a winner, but we had no idea that such a serendipitous moment would epitomize the mood of our entire "summer makeover" issue. What's the message? Spaces that are easy but dressy, cool but colorful, romantic but snazzy, historic but up-to-date. The almost audible whoosh of that crisp white curtain; the solid, time-enhanced heft of the stone and lanterns; the perfectly confident and restful proportions of the outdoor room; and our pretty homeowner's madcap orange-and-white patterned pants are a lesson in summer style. Even if it's studied, it should look as light as air. M.M.



Hampton Light

60

{At this family-oriented house on Long



[this page] Bob Andrews and Peter Vaccaro love to fill their summer place with relatives. Barbara Destree, Bob's sister, checks out the action around the pool. Bed linens and blankets by Ralph Lauren Home Collection. **[facing page]** A Destree dives again.

carefree comfort is a permanent guest}





AS A DESIGN VICE PRESIDENT AT POLO RALPH LAUREN IN NEW YORK, BOB Andrews might have been sorely tempted to turn the vacation house he shares with his partner, pediatrician Peter Vaccaro, into a major decorating statement. "We didn't want the place to be ostentatious or overdecorated," says Andrews. "We just wanted it to be easy and comfortable. I don't like decorated rooms, anyway—just plain, simple things. I have a tendency to take away more than I add. The basement is fuller than all the rest of the house."

In fact, most of the owners' effort went into finding the just-right place to begin with. Over the course of two years, Andrews and Vaccaro had seen some 150 properties, mostly on the North Fork of Long Island. They had initially resisted looking in the Hamptons because of the glitzy reputation of the area, but when they drove up a hilly, winding road in the hamlet of Water Mill, they knew at first sight that this was what they had been waiting for.

[above] These summer slipcovers and pillows in the lofty living room alternate with winter versions. Coffee table from Cobweb Antiques, New York City. **[right]** The library, the coziest room in the house, is crammed with dog portraits. Seating, fabric, pillows, and paint all by Ralph Lauren Home Collection; rattan tables from Craft Caravan. Zebra-skin rug is vintage.


french



{White with blue fills the house, from

[facing page] Latticed breezeway leads to front door and into living room, with Bob Andrews and Peter Vaccaro framed on back deck beyond.
[this page] Chest in the airy master bedroom belonged to Andrews's grandmother. Club chair and ottoman, hurricane lamp, and paint all by Ralph Lauren Home Collection.



and navy to periwinkle and delphinium}



[above] Bob Andrews, an avid gardener, works at a potting table from Mecox Gardens. **[right]** Mudroom, next to kitchen, is used as a prep area for the big family meals Andrews and Vaccaro love to host. Metal storage racks from Metro Shelving.



"What we liked about the hou
from the minute we first saw it,"
recalls Andrews, "is that it's very
unassuming from a distance. But
you walk down the breezeway an
up to the front door, it opens up
and unfolds. It's got all these wo
derful nooks and crannies where
people can go off by themselves i
they want to. But it's also very pa
friendly, and people never feel
hemmed in here."

The gregarious pair both com
from large clans and are happiest
when surrounded by their relativ
and friends, so no furnishings are
fragile or high-maintenance.
Although the sprawling house is
indeed a splendid advertisement
the Ralph Lauren Home
Collection—no room lacks exam
of its products—the rooms also f
ture stylish but low-cost and easil
replaceable finds from Crate &
Barrel, Habitat, and Ikea. Above
the decorating exudes the quality
owners most desired it to have: a welcom
feeling for their guests.

The kitchen is very much the heart of
house. "We love to cook," says Andrews.
"Peter is Sicilian and I'm half Italian, so t
is very much an Italian kitchen. When hi
cousins come from Italy, it's like nothing
you've ever tasted before." The foreign v
tors feel completely at home. The outdoo
dining terrace, set with a big, blue-and-w
tile table, screened with evergreens, and
scented with big pots of lavender, has a c
vincingly Mediterranean warmth, down t
an orange tree in a terra-cotta tub. Like r
things here, that four-decade-old citrus h
family connection. As Vaccaro relates, "C
of my brothers bought it for our mother
the Miami airport on his honeymoon in 1
It cost 59 cents." Now a revered heirloon
spends the winter at the greenhouse of
Mecox Gardens in nearby Southampton,
more precious to its owners than the rare
orchids that surround it during its off-sea
vacation. ■

{"I don't like decorated rooms—just plai



Beamed, slant-roofed guest loft above the garage continues the summery, blue theme of the main house. Seashells and maps evoke the nearby Atlantic Ocean and Peconic Bay. Curtains from Habitat, London. Rug from Ikea. Wood and canvas deck chair and sisal matting from Crate & Barrel. Bed linens, blankets, club chair, and ottoman all by Ralph Lauren Home Collection.

ple things. I take away more than I add"}



[this page] Pillows line a front-row seat for the panoramic view of Lake Rabun and the mountains beyond. Small pillows on rattan chairs are covered in vintage French fabric. Moose head, circa 1930, above the native fieldstone mantel came from Montana. **[far right]** A typical weekend gathering: Harry Weeks (front) and sister Emily (far right) with friends. The marlin was caught years ago by Helen Ballard Weeks's father.





Georgia à la Français

An Atlanta couple escapes on weekends to a bright, airy lake house that feels as much like France as it does north Georgia





IN THE SUMMERS BEFORE AIR-CONDITIONING, GEORGIANS fled to the Appalachian Mountains, where they cooled off among the pines and rhododendrons. City dwellers still head for the hills, but now they go to find tranquillity, and they go all year round. Helen Ballard Weeks and her husband, Ray, who built a house on Lake Rabun, are just such peace-seekers. "Atlanta can be quite hectic," says Helen. "It's go-go-go all the time." No one knows this better than she. Eighteen years ago she founded Ballard Designs, a catalog company that had grown to a $100 million enterprise by 1996 when she merged with Cornerstones Brands. Helen has turned over the management, but she still designs new products for Ballard and other companies.

The Weekses chose Lake Rabun because it has changed so little since it was first settled in the 1930s. Houses along the shore tend to stay in the same fami and their current owners are likely to have old wood boats rather than speedy fiberglass models. The low- atmosphere of the place helps the high-powered We unwind. "We pick blueberries, catch frogs, and go fi ing," says Helen, who stocked a costume closet to encourage her children, Harry and Emily, to dress u with their friends and put on plays instead of watchi television.

The Weekses' house, built in what their architect, William Edwards, calls Lake Rabun vernacular, has a sheet-metal roof and board-and-batten siding. Inside

In local style, walls are pine pla



[facing page, left] The screened porch with octagonal plan and vaulted ceiling was modeled after a Shaker barn. Chairs and tables are easy to move—to the fireplace when Ray Weeks grills or to the center of the space when a storm blows rain in. **[facing page, right]** Display table from a French shop stands under the stairs. **[this page]** Helen and Ray Weeks with Sam at their zinc-topped French dining table.

railing is rhododendron branches!



[this page] In the family room, green-painted shop counter and old ticking on chairs are French finds. Shell-trimmed trunk is from Provence. **[facing page]** The dining room's French-style buffet with burlap skirt was designed by Helen Weeks, Carolyn Malone, and Jill Sharp. Sharp, creative director for Ballard Designs, also created a logo for the Weekses and stenciled it on the dining chair slipcovers. Plates on shelves look like old transferware but are new from Waterfield Studio.

White walls throughout creat



d backdrop for quirky furniture!





[above] Helen Weeks loves anything with writing or monograms—towel and beach bag in bath, initials on baskets in the kitchen **[right]**. **[facing page]** Guests' favorite bedroom.

pine planks panel the walls, and a stair railing is made of rhododendron branches. Helen had planned to paint the stair rail white (just as she did a twig bed in one of the guest rooms) but Buzz Stone, who built it, begged her, "Wait, please wait! See if you like it this way first." She does.

White walls throughout the house create a good backdrop for Helen Weeks's quirky furniture, much of it found in France, such as the old shop display tables on the porch and the zinc-topped dining table. "You don't find many zinc tops around here," says Carolyn Malone, an Atlanta interior designer. She dubbed the final result Ile de Rabun—"as much France as north Georgia." Decorating the house was a team effort for Weeks and Malone, who have worked together for years. They chose paints—half a dozen shades of white that vary according to the light in each room—and consulted on which pieces of Weeks's furniture to put where. "I have to because I collect so much," says this admitted flea-m addict. "Fortunately, my husband is in the industrial warehouse business!"

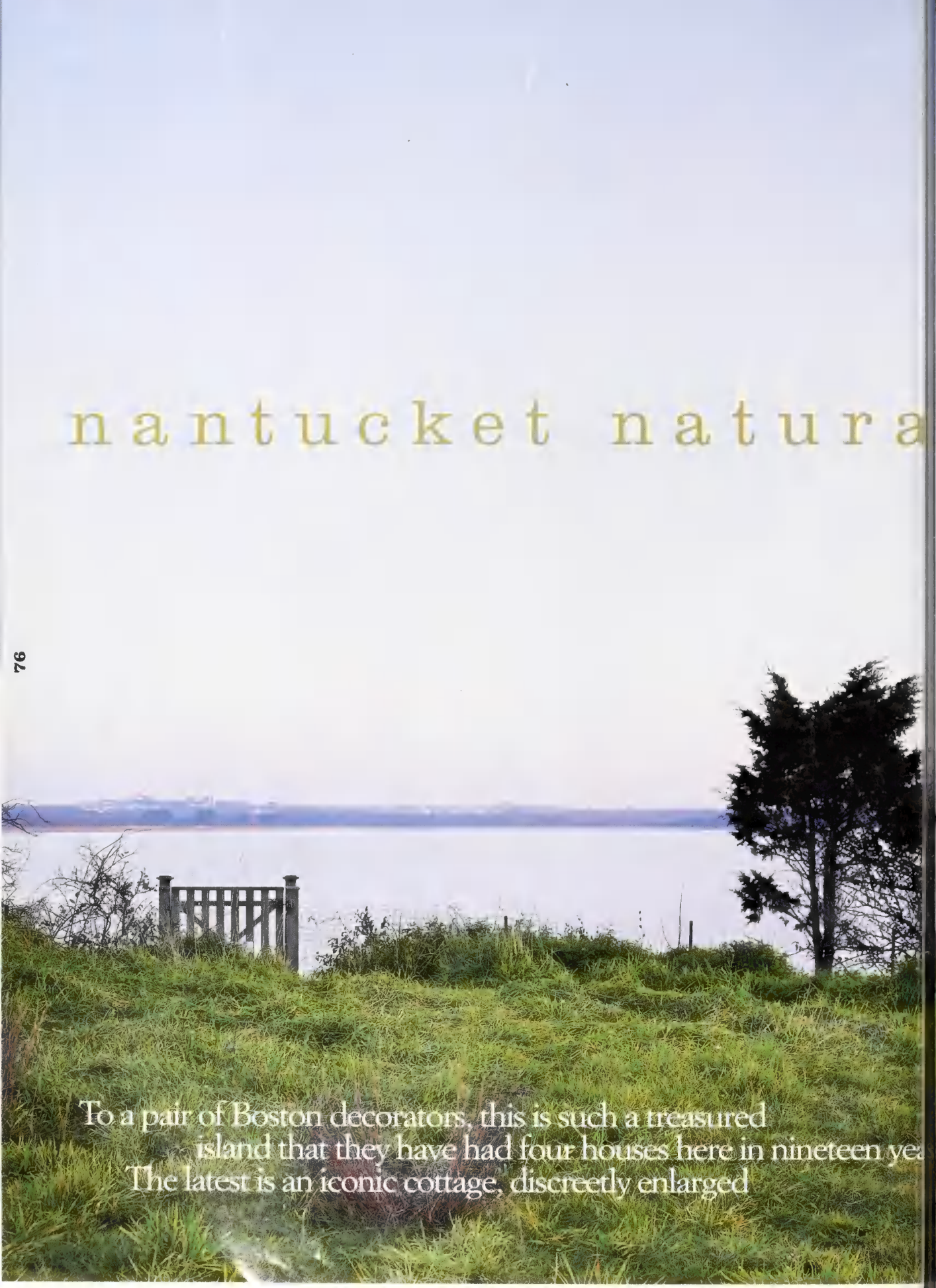
Malone gathered fabrics in about twenty different terns throughout the house to create a gentle backgr that looks as if it has been around for a long time. Sh mixed contemporary fabrics that have understated designs with vintage French material, but had all the yardage washed before being made into slipcovers sc would feel as soft as the old cloth. Not to look "deco rated" was the goal. Says Malone, "Because Helen sp her days spotting trends and setting them, she wants she lives with to be timeless."

Understated contemporary fabr



x with vintage French material

nantucket natura



To a pair of Boston decorators, this is such a treasured
island that they have had four houses here in nineteen ye
The latest is an iconic cottage, discreetly enlarged

grapher: DANA GALLAGHER

r: CHRISTOPHER PETKANAS

cer: DEBORAH WEBSTER



[this page] Lee Bierly and Christopher Drake's 1820 Nantucket fisherman's cottage has exhilarating views of Sesachacha Pond and the Atlantic. As when Indians inhabited the island, the salt pond **[facing page]** is flushed twice a year with a trench dug to the ocean. The designers recently added to the back of the house.





"Scandinavia's clear white light reminds us of Nantucket"

BOSTON DECORATORS LEE BIERLY AND CHRISTOPHER DRAKE'S LOVE FOR NANTUCKET, MASSACHUSETTS, is measured not just in time but in houses. In nineteen years they have breathed deeply of the island's famously tonic air at no less than four addresses. Number four is this 1820 fisherman's cottage whose 1,000 square feet they managed to triple with the blessing of Nantucket's notoriously unyielding Historic District Commission.

The challenge was to preserve the profile of the original house, which rises to just 16 feet at the ridge line, as seen from the street. Working with local architect Ray Pohl, Bierly and Drake designed two perfectly self-effacing white-cedar-shingle modules, discreetly linking them to the back of the cottage with windowed galleries awash in marine light.

"Without adding an inch of frontage, the idea was to make it look like three shacks that had been banged together," says Drake. The old structure contains the double-height living room, the best (and most romantic) guest room, and the scrumptiously retro bathroom that serves it. And while one module is dedicated to the couple's own punchy black-and-white suite, the other holds the kitchen, breakfast room, and a rather chaste fisherman-ready guest room (not shown).

[top left] Rush-back Orkney chairs and sofas from Kevin McLaughlin in Boston surround a cut-down writing table in the original living room. **[top right]** Tie rods stabilize the structure since second-story floor joists were eliminated. **[facing page]** Walk-through galleries connect the property's three units; this one also serves as a dining room.







{"There's no space that can't benefit from a little editing"}

Chance a comment on the sparkling clarity and fresh-scrubbed purity of the interiors, and you have likely made friends with Bierly and Drake for life. "There's nothing superfluous about our work," says Bierly. "If we use a printed toile in a room, that's all you'll find—no checks, no stripes. We're great believers in holding back. There's no space that can't benefit from a little editing. And we're against any place that's 110 percent done, because then what do you do next year? We're not born 90 years old, you know, with everything we have to bring to a house in hand."

What the two have to bring so far is a measured use of vibrant color and a love of the Gustavian style, toile de Jouy, moody chiaroscuro effects, plank floors that are often left uncovered, double-hung windows that are usually left uncurtained, and their collections. Having started out on Nantucket all those years ago in a village house smaller than many Manhattan studios, Bierly and Drake can finally offer some wiggle room to their lightship baskets, mercury glass, and soft-paste Napoli lettuceware from Italy. Vernacular furniture, another interest, includes 19th-century upright armchairs with high, rounded rush

[facing page] A hulking Dutch-inspired cabinet by Milling Road shares the breakfast room with a Crate & Barrel table, Lexington Furniture dining chairs with top rails designed to receive a shawl, and Pottery Barn bar chairs. Random-width pine floor planks were treated with both water- and oil-based stains. **[this page, left]** William Yeoward breakfront holds an important collection of Napoli soft-paste ware. **[right]** Lee Bierly and Christopher Drake were given their first piece of lettuceware by Ben Cook, the late doyen of New England decorators.







backs from the Orkney Islands of Scotland and copies of American shawl-back dining chairs (so named for the uppermost rail on which a shawl co be hung). Both chair types have seats of woven raf a covering with a long history in theaters and publ transport—and a Bierly/Drake signature.

A first trip to Sweden three years ago introduce the team to the luminous seductions of Gustavian design. "The Swedes went to France in the 18th ce tury and absorbed the architecture and furniture styles of the great French kings," notes Bierly. "Th interpreted what they saw in a simpler, lighter way often using painted finishes. We feel very allied to natural restraint of Scandinavia, whose clear white light reminds us of Nantucket."

[this page, clockwise from top left] Like the main bedroom three previous Nantucket houses of Lee Bierly and Christo Drake, the present one is swathed in Cowtan & Tout's Farn toile de Jouy. The skeletal 19th-century French bed was reli of its rust with naval jelly, which allows old iron to preserve patina. The designers put the ladies' guest room on the gro floor and its bathroom on the second floor, an idea pinche the maisonettes at the hotel Villa Gallici in Aix-en-Provence **[facing page]** Call them politically incorrect, but Bierly and make no apologies for having designed this room, featuring Manuel Canovas toile de Jouy, with women guests in mind.





Water is the star of a walled garden and a classical pool pavilion on the shores of Biscayne Bay

MIAM

Sheltered
by white
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Photographer:

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CHRISTINE PITTEL

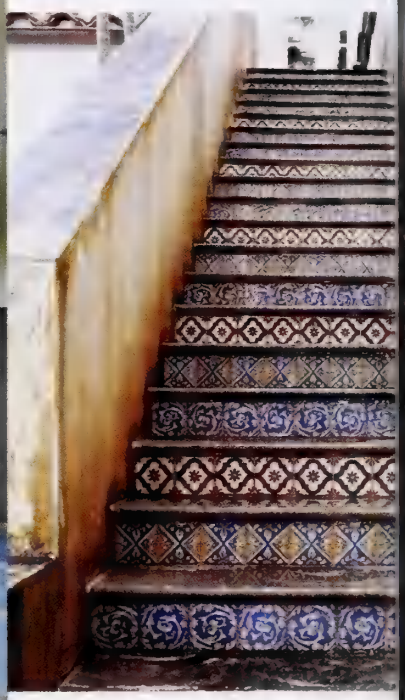
Producer:

MIGUEL FLORES-VIANNA

SPLASH

{The garde





[this page, left] The water theme is carried through in the blue pavement of the loggia that connects two wings of the house. The 75-foot-tall royal palms in the background line the walkway to the front door. **[above]** Original staircase with tile risers in three patterns leads directly to the second story from the terrace. **[facing page]** Crushed gravel, Florida keystone, and a mosaic of pebbles add interest to the paths branching out from the central fountain.

JET SKIERS MAY WHIZ BY ON BISCAYNE BAY OUT FRONT, BUT INSIDE THE WALLED GARDEN, ALL YOU CAN HEAR is the slow trickle of water in a sunlit fountain. Twelve spires of ilex surround the stone basin, like tapering columns in a virtual Tempietto supporting a dome of blue sky. A dragonfly hovers over a swirl of clipped yew, and for a moment time seems to stop and stretch as if to accommodate Andrew Marvell's "green thought in a green shade."

"When you're in the garden, nobody else knows you're there," says J.R. Ridinger, an Internet entrepreneur who, with his wife and partner, Loren, bought the stately, two-story Mediterranean-style house in Miami Beach two years ago. The Casa de Sueño, or House of Dreams, was built in 1931 for a Detroit auto magnate, but the adjoining garden was only designed six years ago for the previous owners. "We were enchanted as soon as we stepped through the hedges," says Loren Ridinger. "It seemed as though it had been here forever."

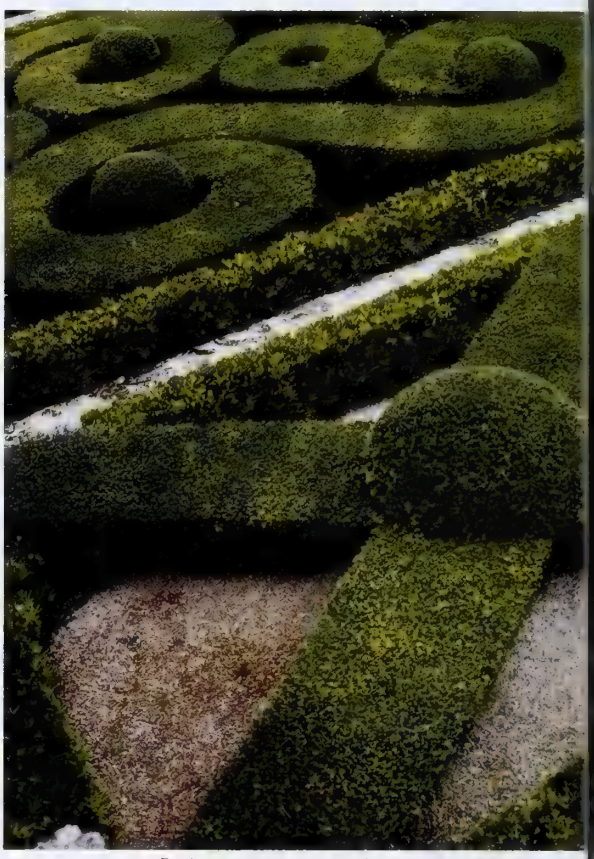
Some gardens are as architectural as their companion houses, and here landscape designer Harry Nelson created a verdant outdoor room. He walled the perimeter with high ficus hedges punctuated with whimsical topiary, shaping arched windows that frame selected views. As in the fabled Mediterranean gardens of antiq-

ntroverted space in an extroverted place}





Iron table on a terrazzo floor.



Podocarpus is trimmed into latticed beds.



High contrast: A royal palm towering over tidy hedges.

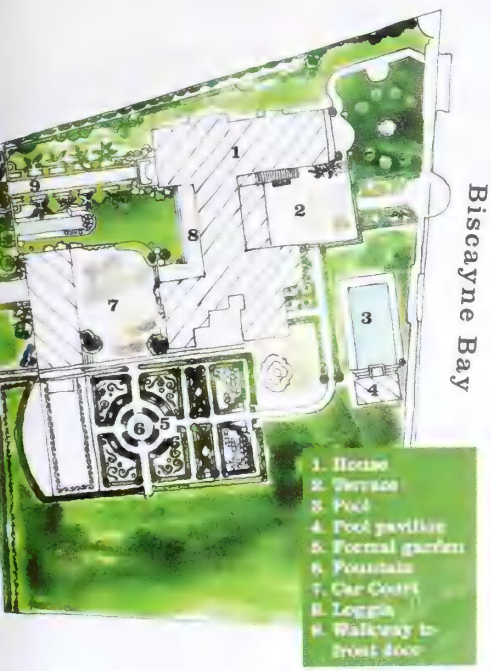


A weathered urn stands next to French doors framed in ke



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ne parterres offer a study in shades of green}



uity, water is the inspiration, sited in the center and rippling out beyond the basin, transformed into the eddying arabesques of manicured parterres and mosaic footpaths. Nelson learned how to inlay pebble walkways from Gianni Versace when he worked on the late fashion designer's South Beach garden nearby. "I emphasize the horizontal as much as the vertical," he says. "I like to make the eyes work."

Since Adam and Eve said good-bye to Paradise, gardeners have been trying to recapture it by cultivating nature. The Ridingers' contribution to Nelson's classic work-in-progress has been to extend the formal geometries of the cloistered garden to the bay side of the property, where they built a gracious pool and pavilion, designed by Wallace Tutt. Shaped like a triumphal arch celebrating the water that spills from one end, the pavilion offers views in all four directions through diaphanous curtains that billow in the breeze. This is the place where the Ridingers toast the sunset and drink in the spell. As Loren says, "We're still pinching ourselves."

Palm Springs 007

This California desert house had been dozing in the sun for years. Now three stylish New Yorkers have shaken it up—gently

Photographer:
JONN COOLIDGE
Writer:
CAROL PRISANT
Producer:
CHAR HATCH LANGOS



A low-slung dream ranch stretches itself between mature plantings and a shimmering, kidney-shaped pool.



A TRIPLE-THREAT TEAM OWNS THIS PURE JAMES BOND RANCH IN PALM SPRINGS. THINK SYBARITIC slink hidden by an impeccably buttoned-up facade. Think 1962 Brooks Brothers suits and skinny ties. Think miles of glass and white shag rugs. The owners, all Manhattanites, are architect David Mann; public relations and advertising consultant Jeff McKay; and fragrance company executive Michael D'Armineo. In what McKay dubs "a fifties glamorama neighborhood" (long-departed neighbors Loretta Young and William Holden adored its desert warmth and mellow pace), their house sums up all those sleek and well-groomed structures whose secret heart is the built-in bar. And like many of its Hollywood neighbors, it's wonderfully well-preserved.

Palm Springs, it's been said, is the Colonial Williamsburg of midcentury modern, and the men who acquired this California treasure acknowledge their luck in finding it largely intact. The white tile floors; the freestanding fireplace incorporating both seating and planters; and, amazingly, even the original white carpet in the lush bedroom suite still looked new. Probably because, speculates Mann, "Our predecessors went directly from bar to bathroom to bed with their slippers on" (hanging robes, as they passed, in a bedroom closet the size of Mann's East Coast apartment). Under the *War of the Worlds* heat lamp, luxuriating bathers can savor, from the sunken

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Palm Springs
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tub, the dual pleasures of a small private patio and eyebrow windows framing ribbons of rosy bougainvillea.

So how do three stylish men agree on one decor? Affably, it seems. "It's as if," McKay explains, "the three of us gave birth to a fourth person, who did the house." And while it's a pretty safe bet that 007 wasn't into vintage, their imaginary decorator sought out accurate and sophisticated sixties furnishings for them, buying everything—from the white vinyl sofa and vinyl "moiré" chairs in the sunken (of course) living room to the proper chrome, glass, and wicker dining room table and chairs to the tongue-in-cheek lamps—in local consignment shops, where the pickings, evidently, are superb. Consequently, except for a highly with-it flokati rug in the living room and the "color-field" painting in the dining room (Mann, McKay, and D'Armineo each did one square), the decor is authentic, inexpensive, and *right*—seemingly born in this ranch when both were new. The effect is the embodiment of true martini modern. Which is cool, in this house that's only really lived twice.



age] A guest room's
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t in thrift shop.
g page, clockwise
op left] Clerestory-
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om offer privacy and
view. A secluded
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ining room's
etric painting was
by the new owners.







Photographer:

FERNANDO BENGOECHEA

Writer and Producer:

MIGUEL FLORES-VIANNA

A Ranch in the Andes

In one family for two centuries, Los Alamos, nearly 500 miles west of Buenos Aires, is where a young writer has added *grape grower* and *cattle baron* to his résumé



g page, from left]
uter walls are constantly
ted in their original
and terra-cotta. The
Room, for guests,
med for its wallpaper.
age] When Susana
l took over the house,
d the kitchen walls
d in Spanish blue-and-
iles. The cook walks
ique copper displayed
9th-century iron stove.





[facing page, above] The tapestry in the dining room, by Norah Borges, represents San Rafael and is made partly from the remains of a Patou burlap skirt of Susana Bombal's. Chandelier was fashioned from an antique scale. Stripped ceilings reveal original beams. **[facing page, below]** An Argentine colonial desk, Italian mirrors, and a sofa upholstered with fabric made by Indians of northwest Argentina grace the main sitting room. **[this page]** Most of the rooms have a fireplace, including this guest bathroom. The painting is by Susana's sister, Chi Chi.

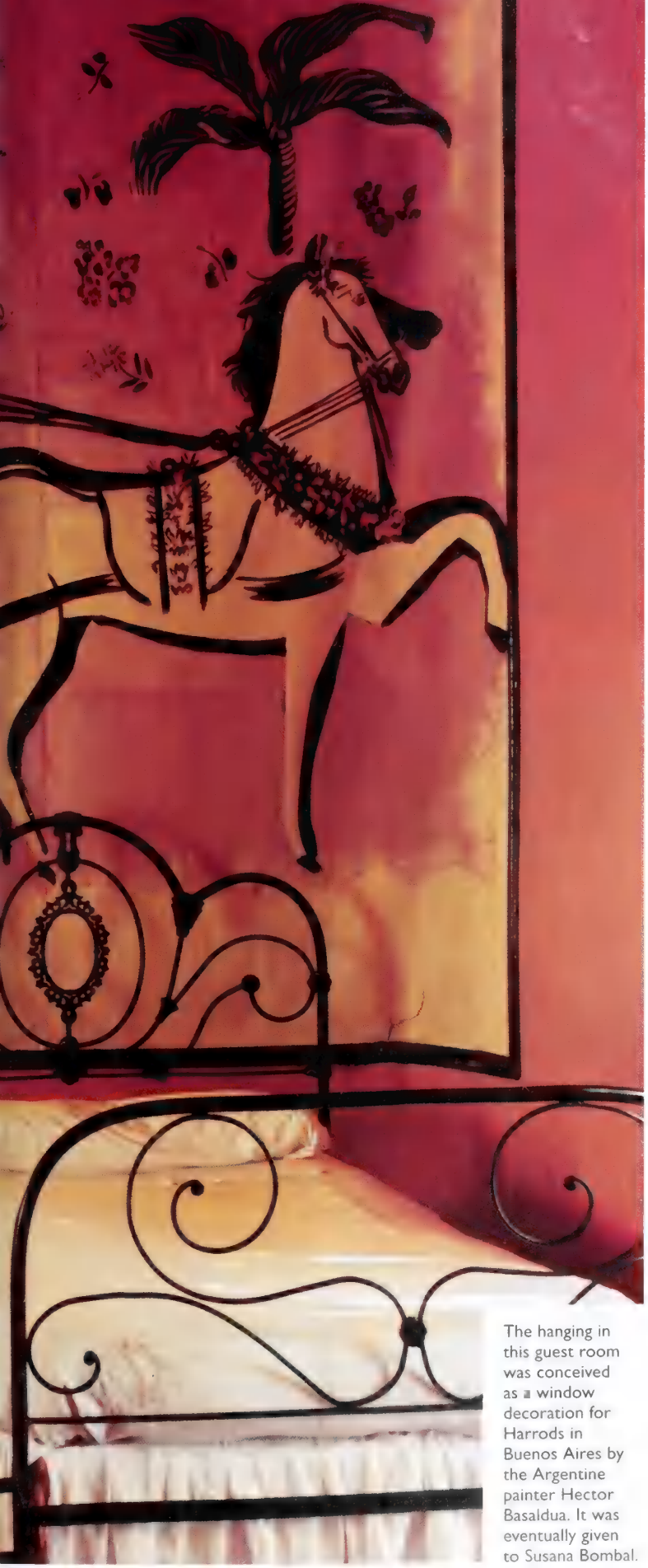
IRST THING I DO WHEN I ARRIVE IN MY NATIVE ARGENTINA IS CALL MY MOTHER TO SAY I HAVE LANDED SAFELY. THEN I
y friend Camilo Aldao to find out what's happening. Camilo always knows. He keeps an apartment in Buenos Aires
es most of the time on a ranch in San Rafael, in the foothills of the Andes, 500 miles west of the capital. He inherited
operty from his aunt, the writer Susana Bombal. Camilo himself is a writer, and in addition he has taken up the man-
nt of the ranch, so now he also grows wine grapes and raises cattle.

the family since the 1830s, the ranch is dominated by the *casco*, or manor house. The U-shaped building encloses a gra-
courtyard, the whole surrounded by a park filled with centennial oaks, cypresses, and eucalyptus trees. It resembles the
onal architecture of Andalusia, in southern Spain.

Buenos Aires grew in national importance, many provincial landowners began to run their properties from the city,
onally visiting their ranches. Camilo's ancestors were no exception. Los Alamos, as the ranch was named, was half for-
for decades while its owners traveled the Buenos Aires–Paris axis.



{Author Jorge Luis Borges saw the wo



The hanging in this guest room was conceived as a window decoration for Harrods in Buenos Aires by the Argentine painter Hector Basaldua. It was eventually given to Susana Bombal.

Then in the 1930s, Susana Bombal and her sister took possession of Los Alamos. For more than five decades, Bombal, a writers' muse as well as a writer, had a coterie of beau-monde friends in the capital who were charmed not only by her talent, but also by her beauty and élan. Jorge Luis Borges, one of Latin America's greatest writers, saw Bombal "where the music is, and in the gentle blue of the sky..." In a country obsessed by its European connections, she was celebrated for the way she decorated, mixing forgotten Spanish colonial antiques, local handicrafts, Italian pieces, and works of contemporary art. Sixty years ago, that look was avant-garde.

Bombal kept a Buenos Aires apartment and, for weekends, a small house just north of the city. Los Alamos was to be her summer salon, yet it became her magnum opus. She was one of the first Argentines to understand the value of theatrics in decorating. Bombal stripped the house of any vestiges of Victoriana, and let adobe walls and ceiling beams speak for the building's age and nobility. In the main sitting room she used gilded carved wood altar decorations to adorn a very simple open fireplace. She varied Indian textiles with French velvet and silks. In every room, she hung works of art given to her by friends.

Not all the rooms are filled with mementos. Some are sparely furnished—and still theatrical. In one bedroom, two iron beds are dwarfed by an immense decorative painting originally created for a department store; it shows two women and their daughters riding in a calèche. The kitchen is another tour de force, where an old iron stove stands surrounded by arches of blue-and-white Spanish tiles, in homage to the famous mosque in Cordoba.

Camilo has put the house through his own changes, always mindful of his indomitable aunt. He rebuilt a sky-blue swimming pool in the courtyard, and on sunny summer afternoons rock music can be heard throughout the house when his sister, Sofia, after helicoptering in from Buenos Aires, holds pool parties. He is making a conscious effort to enlarge the art collection with contemporary Argentine art. The idea is to let the house grow as the salon that it once was. Everyone agrees that is the best way to keep Susana's spirit happy.

restored this house "where the music is"}

{Decor a Go-Go}



Summer is here! For many this means escaping to weekend rentals that are often more impersonal than you'd like. To your temporary digs, we've put together three great portable looks, all of the ingredients of which squeeze into two L.L. Bean canvas bags. Just pack and go! Here are some helpful hints for high-class hobos: The number one rule is al your own sheets, towels, and pillows—you will instantly feel more comfortable. Hang light-weight curtains on tensio you don't damage any window frames. Throw blankets, matelassé spreads, or yards of your favorite fabric over u upholstery. Cover ugly tiles or vinyl flooring with sisal—it's neutral, inexpensive, and summery. Bring folding chairs in case you need extra seating indoors or out; retire the ugly ones temporarily to the plant shed. Keep breakables to a

Photographer: STEPHEN LEWIS Producer: ELIZABETH MAYHE

{Nautical}



CKWISE FROM BOTTOM LEFT] Nautica's grosgrain ribbon pillow. Slipcovered director's chair from Custom Coverings. Seagrass rug and red-and-white cotton curtain from Pottery Barn. Nautical flag pillow from Karamell. Knotted rope tieback from Houlès U.S.A. Crate & Barrel's boat model. Footed accordion mirror from Pottery Barn . Terry bath towels with striped bands from Jan de Luz. Ralph Lauren's Anchor's Away beach towel. Canvas tote by L.L. Bean. Ikea's white sofa table and coffee table.



{Retro}

[CLOCKWISE FROM TOP LEFT] Hanzafranza's pillow. Wood-and-leather folding chair by Trip Trap at Showroom of Scandinavia. Moonbeam clock from Restoration Hardw
place mat at Mxyplyzyk. Orange Square Dot boudoir pillowcase, striped pillowcase, and brown Square Dot sheet, all from Dwell. Noguchi paper lamp at Lee's Studio. C
and vase from Wingard at Nice House. Tumblers at Ad Hoc. Wood folding tray table from the Company Store. Fionia magazine rack by Trip Trap at Showroom of S

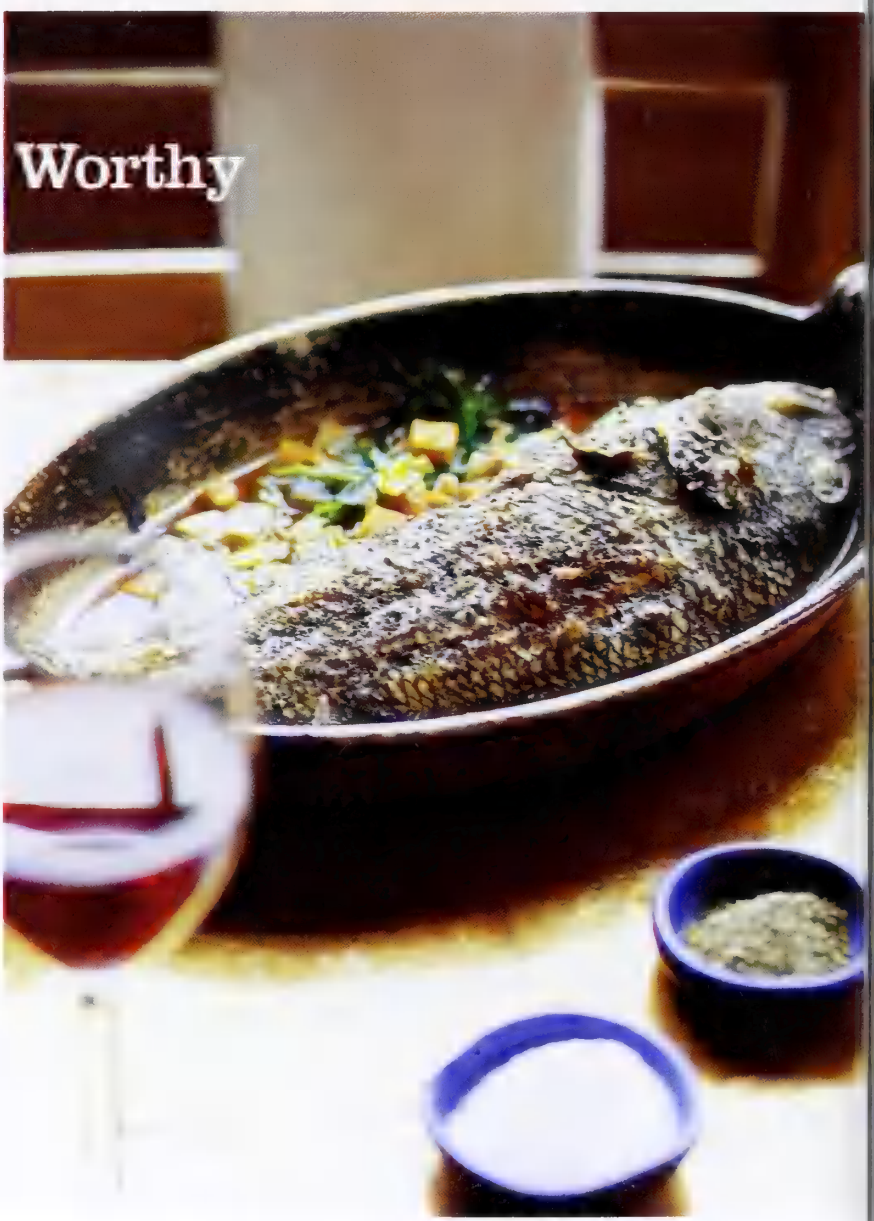


[CLOCKWISE FROM LEFT] Metal loop mirror and upholstered folding chair, both from Ballard Designs. Pink linen curtain panel om Nuko Creations. Flowered tin plate at William Wayne. Scallop-edged quilt from Dransfield & Ross. Ivory ceramic pitcher at La Cafetière. Hand-embroidered silk pillow from Tana Bana.

dish

{Forget steamed lobster. At Portland's Fore Street restaurant, chef Sam Hayward eschews "theme-park Maine cooking" for more unexpected fare. By Wayne Curtis}

Sea Worthy



The Maine thing: Herb-roasted whole black sea bass stuffed with fresh vegetables. Handmade ceramic crocks hold Maine sea salt and freshly ground black pepper.

EVERYTHING ABOUT FORE STREET, a handsome restaurant in the brick and salt-air city of Portland, Maine, is designed to emphasize the notion that simple is good. Elemental materials furnish the lofty space—floors made of maple and oak salvaged from old boxcars, tables crafted of burnished steel of the type used on commercial ships. Even the Shaker-style shades atop rustic wall sconces are custom-cast of beeswax, which infuses the evenings with a honied incandescence. A shed-size vegetable cooler is built of barn board and glass. Lit softly from within, it emits a rich, golden glow, as if the mounds of fresh-picked greens and the intricate folds of local forest mushrooms were generating their own energy. Guests waiting to be seated often gather around to admire its contents as they would the details of a Flemish still life.

"Farmers are coming in constantly and filling it," says chef and co-owner Sam Hayward about the specially designed cooler, located near the >

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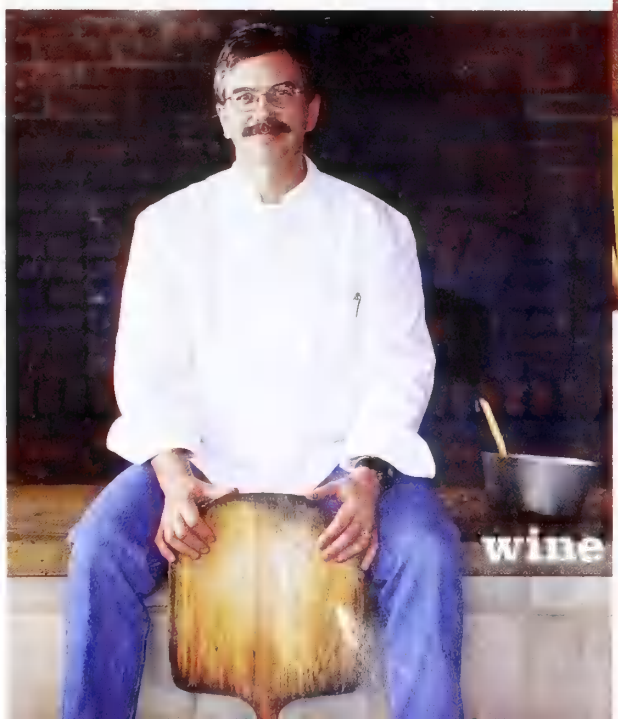
entrance. "And it makes a statement of what we're all about, which is resource-based cooking."

Hayward opened his first restaurant in Maine in 1981 and in 1996 partnered with restaurateurs Victor Leon and Dana Street to open Fore Street. Over the years Hayward's knowledge of Maine foods has deepened, and his roster of local suppliers has grown more enviable. His goal isn't to impress with culinary acrobatics. "Everybody's doing neo–New England," Hayward says. "Everybody's doing some gussied up crab cake. We've retreated from that pretty radically. Whenever my cooks start getting architectural, I tell them to cease and desist."

Rather, his intention is to gently coax the naturally shy flavors of ingredients fresh from Maine's fields, forests, and sea. Braised lamb and spit-roasted rabbit are on the menu, but seafood—stuffed sea bass, pan-roasted halibut, and shellfish stew—always gets top billing. Whatever showed up in port on that day's boats finds its way into Hayward's kitchen.

"Most coastal restaurants have always offered a kind of theme-park Maine cooking," says Hayward. "We're trying to give our guests something else."

Fore Street, 288 Fore Street, Portland, ME; 207-775-2717.



herb-roasted whole black sea bass

- 2 garlic cloves, peeled and thinly sliced
- 1 small shallot, peeled and diced
- 1 small carrot, peeled and thinly sliced
- 1 small leek, white part only, split, washed, and thinly sliced
- 1 rib celery, washed and thinly sliced
- 1 plum tomato, diced
- 4 tablespoons extra-virgin olive oil
- 2 teaspoons chopped fresh chives
- Finely ground Maine sea salt
- Freshly ground black pepper
- 1 1½ to 2 pound whole black sea bass, cleaned and scaled by a fishmonger
- 3 sprigs fresh thyme
- 2 sprigs fresh flat-leaf parsley
- 2 sprigs fresh tarragon
- 1 sprig fresh rosemary
- Fish sauce (recipe follows)
- 1 teaspoon chopped fresh thyme mixed with 1 teaspoon chopped fresh parsley

Place vegetables in a large bowl. Stir in 1 tablespoon olive oil, chopped chives, salt and pepper to taste. Set aside.



It's back to basics at Fore Street: [left] Chef and co-owner Sam Hayward in front of the brick oven. [above] Chairs hang from pegs, Shaker-style.

Oil a heavy 14-inch oval gra
with olive oil. Set aside. Rinse
ity under cold water. Dry with
towels. Stuff with vegetable m
and herb sprigs. Place in prep
dish. Pour remaining olive oil
and add salt and pepper to ta
Roast in a preheated 475°F ov
meat is firm and skin is blister
spots, about 12 to 15 minutes.
dish from oven. Pour fish sau
around fish. Stir until reduce
are dissolved. Remove fish to
platter. Strain sauce into a sau
discarding solids. Keep warm

Discard fish head, tail, and
ton. Divide stuffing and filets
2 heated dinner plates. Spoon
around filets. Sprinkle with ch
herb mixture. Serve immediat
Serves 2.

fish sauce

Sauce can be refrigerated for f

- 1 teaspoon extra-virgin olive
- 1 shallot, peeled and thinly s
- 1 plum tomato, cut into ½-ir
- Stems from a small bunch parsley
- 1 bay leaf
- ¾ cup dry white wine
- 1 cup fresh fish stock or bro
- Pinch of ground dried anc or cayenne pepper
- Maine sea salt

Heat olive oil in a small heavy
pan. Add shallot, tomato, par
bay leaf. Cook over moderate
stirring constantly, until veget
soft, about 5 minutes. Add w
wine. Bring to a boil and redu
half. Add fish stock. Bring to
Reduce heat and simmer unti
is reduced to about 1 cup. Str
a saucepan, discarding solids
ancho chiles and salt to taste.
about ¾ cup.

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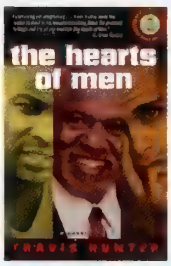
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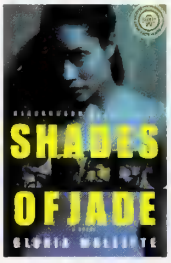
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THE HEARTS OF MEN

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SHADES OF JADE

Someone wants Marissa dead. But of four men with whom she is having affa whose wife could it be? Writer Gloria Mall lives with her husband in Brooklyn, New Y This is her second novel.



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A trade-paper original: debut novelist Solor Jones plumbs the depths of addiction as drug addicts are pursued for a murder t didn't commit. Jones has been published *Philadelphia Weekly, The Philadelphia Inqu Philadelphia* magazine and *The Philadelp Tribune.* He lives in Philadelphia with his w This is his first novel.

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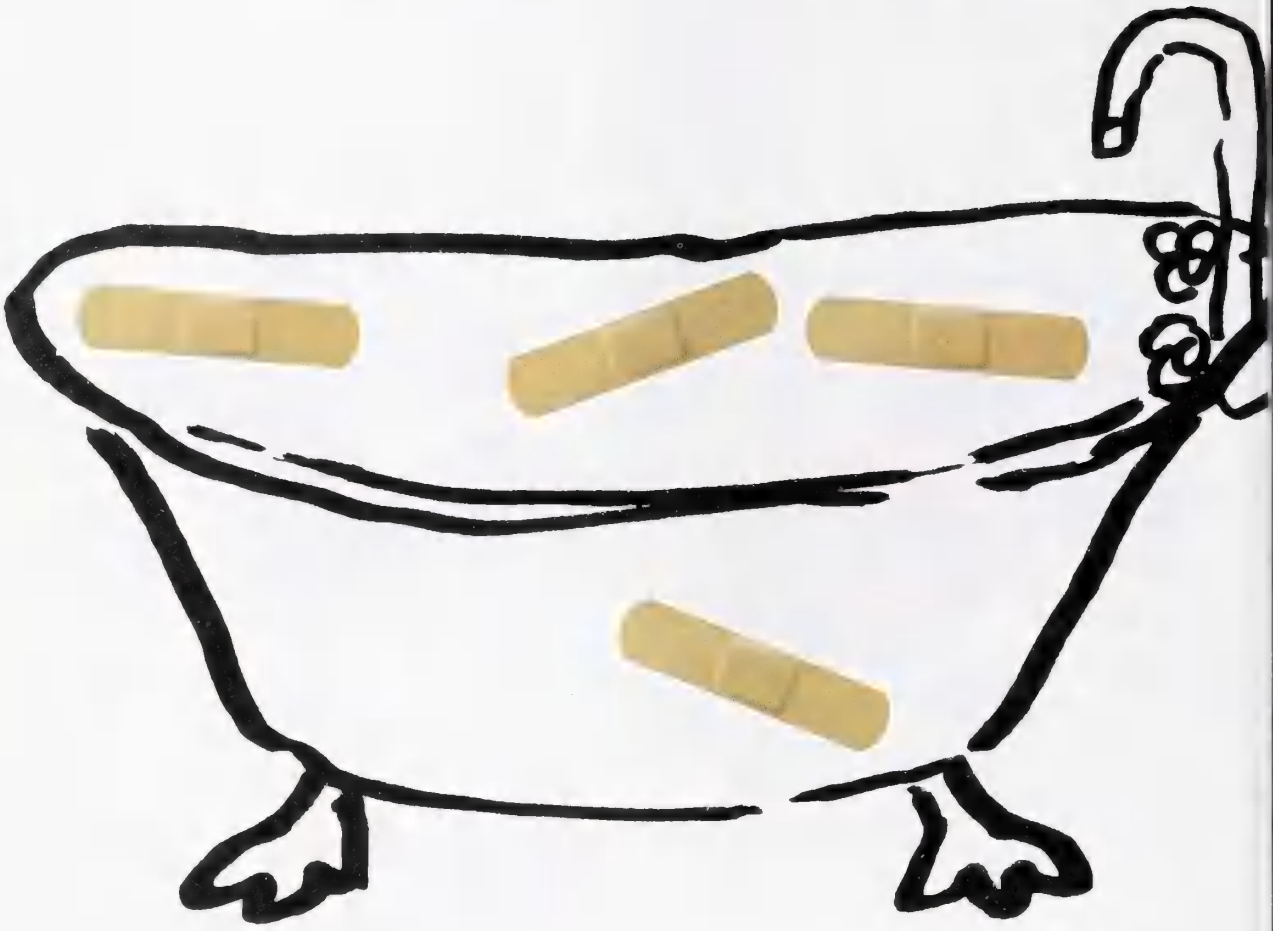




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ographer: PAUL COSTELLO

ucer: ELIZABETH MAYHEW

designe challenge





ollow Miles
dd through
e Home Depot
he gathers
gredients
a high-style
chen. By
ristine Pittel}

alloping Gourmet

A HIPSTER FACED WITH A 70-SQUARE-FOOT GALLEY
en find happiness as well as hardware in a
00-square-foot Home Depot? Miles Redd, a free-
designer who can do East Village as deftly as
Hampton, stepped up to the shopping cart when
e Beautiful editor Elizabeth Mayhew invited him
the Secaucus, New Jersey, store. "In Manhattan,
I have to go to five stores in four neighborhoods to
verything they have here under one big, galvanized
" says Redd. "I'm into immediate gratification—
nerchandise is all right in front of you, ready to be
ed up and carted home."
iven only 90 minutes to roam through miles of
, he heads straight for the main course—cabinets.
l a smorgasbord of styles, he opts for simplicity:
ain, white-painted surface with clean, crisp lines
s timeless and more 'custom' than some mahogany-
abe," he explains. The white, he feels, will look >

Home Depot fever: Designer Miles Redd points the way past the Sheetrock as House Beautiful editor Elizabeth Mayhew keeps on trucking through the Secaucus, New Jersey, superstore.

fresh with Wedgwood-blue cultured-marble countertops. To avoid tunnel vision in a long, narrow room, he decides to dispense with the upper cabinets in favor of open, adjustable shelves. He's thinking of stainless steel, but switches gears when he discovers brushed aluminum laminate: "Very space-age 2001. Imagine it as 8-foot-long shelves, each 14 inches deep to hold stacks of 12-inch plates." Redd is not afraid to show the Fast Mount galvanized steel supports.

High tech is suddenly on the menu. Following the signs to appliances, he notices some aluminum sheeting normally used to mask radiators. "Wouldn't that make a great backsplash?" He stops to take a closer look. "I'll cover the whole wall from counter to cornice and just bolt it on. I like the idea of silver, white, and pale blue—Airstream meets Wedgwood." A sleek, stainless-steel GE range, refrigerator, and dishwasher, and an undermounted, 10-inch-deep, single-bowl Elkay sink—"much better for doing dishes"—uphold the swipe-it-clean aesthetic. Keeping the finishes compatible, Redd picks out Price Pfister's brushed stainless-steel pullout faucet set—"so handy for filling a tall vase with water."

The clock is ticking, so Redd zooms past the Tiffany-esque hanging lamps toward the outdoor light fixtures, which he often uses indoors because he prefers their heavier industrial look. He zeroes in on a chalky white frosted-glass number: "How chic. It's like an inverted pagoda, sort of 1930s Hollywood Georgian Chinoiserie. I see it against a





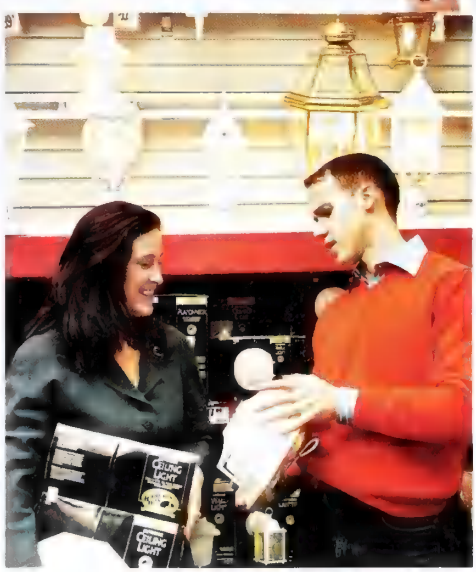
Miles Redd is belted into the forklift **[right]** for a lofty consultation on aluminum sheeting. **[below]** Quick advice on appliances.



Talk about short-order cooks! It took Miles Redd just 78 minutes to whip up a mouth-watering kitchen

light blue ceiling." He glances at the price. "Only $37. I'll take three!" Four recessed halogen spots—one for each corner—will provide mood lighting for mixing martinis. Redd smiles mischievously. "If you want to change your life, just put a dimmer on every switch in your house."

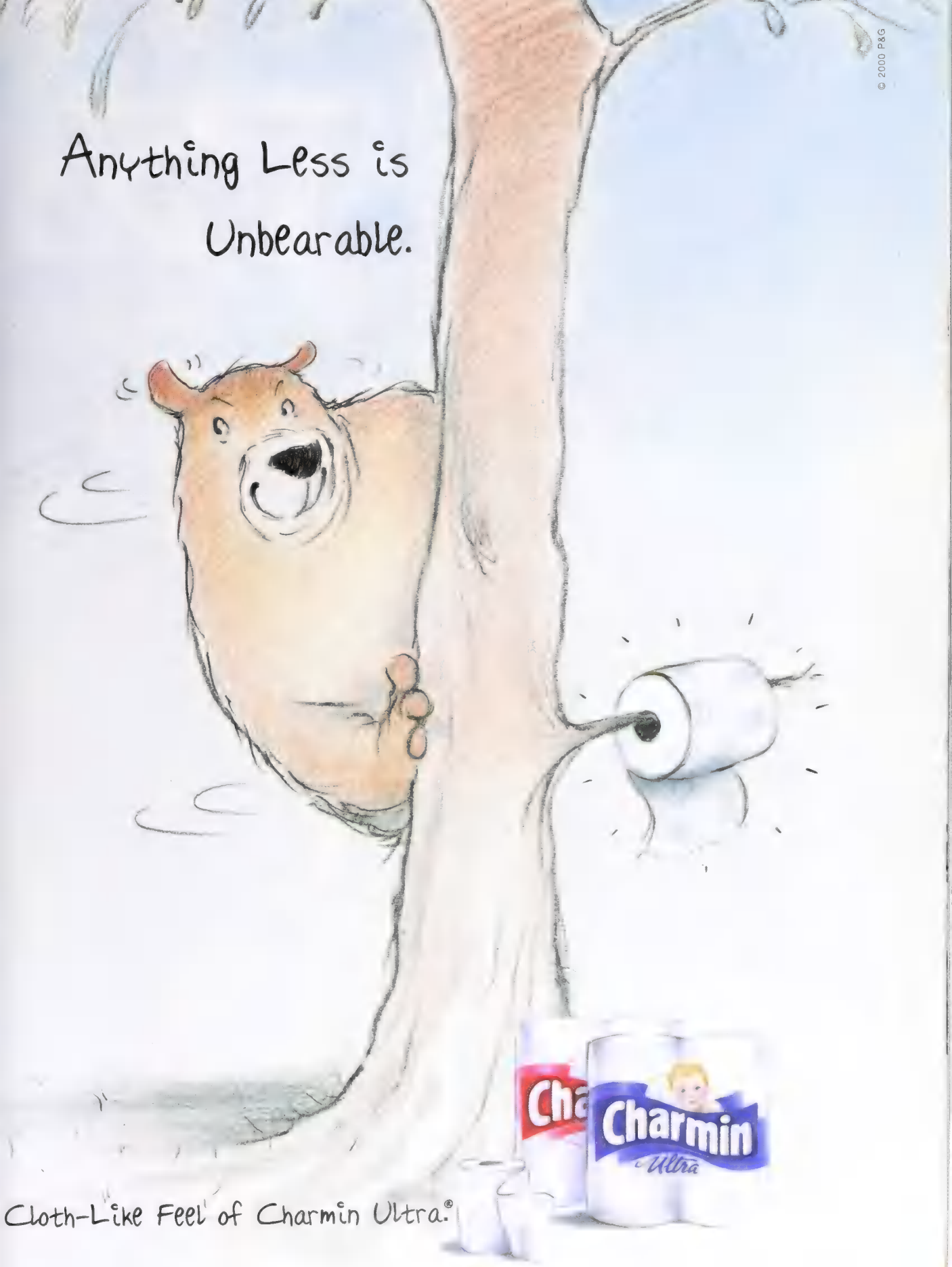
All that's left is the floor, and primed finger-joint pine (made of reconstituted wood chips) fits the bill because it comes in nice, wide planks. "I'll stain these ebony, because every room needs a touch of black," says the designer. Intrigued by a rack of shiny metal strips meant for securing carpet, he decides to line them up lengthwise between the boards to create a running stripe. Then he's off to the cash register, with 12 minutes to spare. Just enough time to check out Daffy's next door. ■ >



Striptease: Saddle strips add streamline chic to 8-inch-wide wood flo planks **[above]** which Redd likes more tha the typical 3-inch boards. **[left]** You nee good light to devein shrimp- Redd envisions three of these Hampton Bay fixtures down the center of the ceiling.

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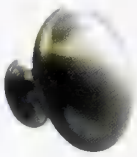


1 Price Pfister faucet set, $209



2 GE stainless-steel refrigerator, $2,499





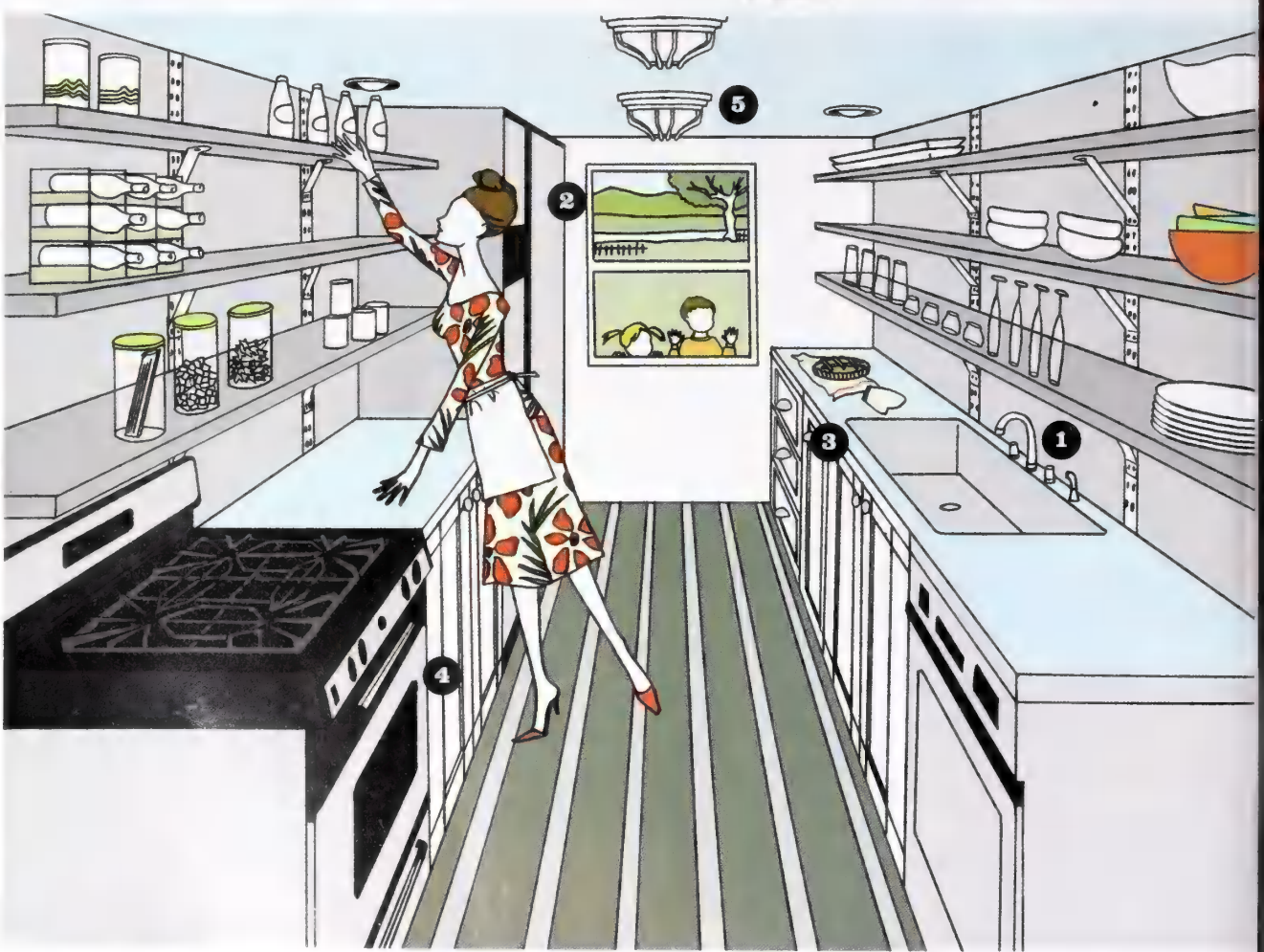
3 Belwith knobs, $3 each

4 GE range, $1,500



5 Hampton Bay lamp, $37

- Hampton Bay Flush Mount Lamps with frosted glass (3) $
- Low voltage halogen spots with recessed trim (4)
- GE stainless-steel custom-style refrigerator
- GE Profile Spectra range
- GE Profile Triton stainless-steel dishwasher
- Price Pfister Contempra High Arc pullout Kitchen Faucet set
- Belwith knobs (8)
- Elkay sink
- Fast Mount adjustable shelving tracks (4)
- Fast Mount shelf bracket (12)
- GRAND TOTAL $




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changing [illegible] (Continued from page 54)

Selectric typewriter. I dutifully paid her back $50 a month, and when the debt was cleared she wrote me a check for the entire amount. "I wanted you to know what it means to work for something."

SHE SAT AT THE TABLE WATCHING me—she could have passed for someone in her late 70s. She sighed. "I don't know what to do with myself. I don't feel useful anymore."

"Let's go for a ride," I said, getting up from the table. I drove her to a local Maryland farm, the place where my mother had taken me apple picking and pumpkin hunting as a child. We went up a rutted road toward the berry patch and parked beside a row of bushes.

She made her way to the blueberries and quickly started picking them and popping the fruit into her mouth—her 98-year-old fingers suddenly nimble. Sweeping her hair back, she looked up at the sky and moved down the row, picking rapidly. She was a girl again, filling a basket with ripe, warm blueberries. "This is exactly how it used to be," she told me.

In the car on the way home she squeezed my leg. "Buy your little house," she said, and I did.

I called her from Long Island. I stood in the small yard and told her I was planting rose bushes, seeds for carrots, beets, and squash. I turned over a square of land at the far end of the yard and began calling it "the field." I told her about tilling the field, tending my crop, the enormous satisfaction in this work, in being away from the city, deep in the dirt.

She turned 99. "When are you coming home?" she asked several times in each conversation. "Soon," I told her. "Soon, I am coming home."

And then she was gone, the only person I've known to die unexpectedly at 99. I hurried back to Washington. I went to her house, I moved from room to room. I sat at the table, w ing. She seemed still to be there, h ing, floating, packing.

AT THE END OF THE SUMMER I PULI my carrots out of the ground, as p of them as I was of any story or bo I'd written. She was the person I w most want to share them with, the who would understand when I hel them up and proudly said, "Look I made."

A couple of months later, my mother called and asked if I would my grandmother's table. "I know i big and your house is small, but I t it would be nice if you had it."

The table came in through the s door, carefully wrapped and shipp from Washington along with its ch "These are tables of great weight," of the men said, and he was right. inherited more than an object—a date to live and work as hard and as much grace and style as she had

At first the table looked out of place, lost. I oiled it. I rubbed it wi soft cloth. Moving my hands over surface, I noticed the richness of th tone, the marks of a lifetime.

The first time I used the table, I invited a friend over for lunch. I took my usual spot. Instead of lo ing at a painting on my grandmoth living room wall, I was now lookin out a window at a bird feeder. I se places at the table, my friend's and mine. She sat in my grandmother's place, closest to the window, and s thing felt strange. I sat for a minut and then said to my friend, "I nee change places with you."

The friend looked at me oddly.

"Could we switch?" I asked, an then I slid into my grandmother's s Now it is my place. ■

A.M. Homes is the author of numer novels, the most recent Music for Torching *(HarperCollins), and is a contributing editor at* Vanity Fair, *f which she writes about the arts.*



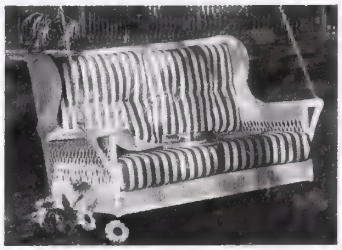
Geez, I could stand to lose a few pounds, thought Maxine.

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resources

Products and other resources for this month's follow. All prices are approximate suggested Symbols in parenthesis identify service type: (T) trade, through decorators; (MO) mail ord (M) manufacturer or distributor.

SPACE LIMITATIONS PREVENT SOURCING OF ALL SHOWN. SOME ITEMS NOT MENTIONED ARE FRO ERS' COLLECTIONS.

14 White Cloud

For more info: Etherington Fine Art, 52 Beach Rd., 2676, Vineyard Haven, MA 02568; 508-693-9696.

45 Get In Line

Upholsterer: **Carl Dellatore,** D&F Workroom (T); 15 New York 10001; 212-352-0160. **Trestle Bench,** #200 Hickory Chair (M); for stores: 800-349-4579. **Fabric** *Page 45:* **1.** Old World Weavers (T); 212-355-7186. **2.** (T); 800-464-6670. **3.** Donghia (T); 800-DONGHIA. *Pa* **4.** Stroheim & Romann (T); 212-486-1500. **5.** Les Toi Soleil through Côté France (T); 212-684-0707. Manu (T); 212-753-4488. **6.** Lulu DK Fabrics (T); 212-223- **7.** Clarence House (T); 212-752-2890. Brunschwig & 212-838-7878. *Page 48:* **8.** Brunschwig & Fils, see abo **9.** Manuel Canovas, see above. **Nailheads**—Greente Upholstery Supply (T); 212-206-8585.

50 Hampton Light

Pages 60 to 67. Designer: **Bob Andrews.** *Architects:* **A Righter, and Tittman Architects;** 617-451-5740. *Outd* **Mosaic dining table**—Mecox Gardens, see above. **M chairs**—Marders (R); 631-537-3700. **Hurricanes**—Ra Home, see above. *Living room:* **White club chairs; wh accessories; red pillows**—Ralph Lauren Home (M); 800-578-7656. **Bench; wooden table; baskets**—Meco (R); 212-249-5301. **Coffee table**—Cobweb Antiques 505-1558. **White lamp**—Les Pierre Antiques (R); 212- *Library:* **Blue paint; white trim paint**—Ralph Lauren for stores: 800-379-POLO. **Sofa; club chair; blue pillow** Lauren Home, see above. **Coffee tables**—Craft Carav 212-431-6669. *Master bedroom:* **Blue paint; white trim chair; hurricane lamp**—Ralph Lauren Paint, see abov Crate & Barrel (R,MO); 800-323-5461. *Kitchen:* **Meta** Inter-Metro Industries (R); 800-992-1776. *Guest bedr* **Window treatment**—Habitat U.K. (R); 011-44-207-35 **Blue & white rug**—Ikea North America (R,MO); 800 **Flowered chair & ottoman; striped blankets; striped** Ralph Lauren Home, see above. **Wooden deck chair** Barrel, see above.

58 Georgia à la Français

Pages 68 to 75. Designer: **Carolyn Malone Interiors,** 56 Putnam Dr. N.W., Atlanta, GA 30342; 404-264-95 *Architect:* **William S. Edwards,** Edwards, Hopkins & W. Wieuca Rd., Ste. 200, Atlanta, GA 30342; 404-843 **Paint throughout,** Lancaster whitewash—Benjamin M 800-672-4686. **Additional paint,** Martha Stewart—Kr 866-562-7848. *Living room:* **Wicker chairs**—Palecek 274-7730. **Throw pillows on wicker chairs,** Old Fren Carolyn Malone Interiors, see above. **Wood oval table** by designer. **Window seat fabric,** Katrinka stripe—Cl House (T); 212-752-2890. **Window seat throw pillows** Pumpernickle plaid—Brunschwig & Fils (T); 212-838 **Window seat throw pillows,** Botanical yellow—Clare see above. **Window seat throw pillows,** chenille—Sca (T); 800-932-4361. *Porch:* **White wicker chairs**—Main (T); 404-634-7664. **Fabric on wicker chairs,** Cabourg Pierre Frey (T); 212-213-3099. **Round table,** custom b Booker for Carolyn Malone Interiors, see above. **Wick chairs**—Walter's Wicker (T); 212-758-0472. **French to lantern**—Michael S. Smith (T); 310-315-3018. *Stairway* **Rhododendron railing,** custom—Buzz Stone; 404-351 *Family room:* **Runner,** Woodard Weave, Somerset—G & Woodard Rugs (R,T); 212-988-2906. **Sconces**—Mai Baskets, see above. **Life Preservers**—Ballard Designs 800-367-2810. *Dining room:* **Slipcovers**—Lacefield De 770-319-7314. **Sconces,** custom by designer. **Chandelie** W. (T); 404-233-7425. **Plates,** Waterfield Studio—thr Reade (R); 404-233-3857. *Bathroom:* **Towels**—Jan de 212-343-9911. *Kitchen:* **Baskets**—South of Market (R) 9399. *Bedroom:* **White twig bed**—Genesee River Trad Company (T); 724-533-5354. **Quilts**—Darva Murray 351-8907. **Floral drapery fabric,** Margot Floral—Schu Co. (T); 800-332-3384.

70 Nantucket Natural

Pages 76 to 83. Designers: **Lee Bierly, Christopher Dr** Bierly-Drake Assoc., 17 Arlington St., Boston, MA 02 247-0081. *Living room:* **Sofa; winged Pratt chair**—Ke McLaughlin (T); 617-389-0761. **Chandelier**—Waldo (R,T); 310-278-1803. **Sisal carpet**—Stark Carpet (R,T 9000. **Aubusson pillows**—Holly Hunt (T); 312-661-1 *Dining room:* **Daybed**—Kevin Mclaughlin, see above. **tables**—Briger Design (T); 212-517-4489. **Hanging la** Vaughan—through Webster & Co. (T); 617-261-9660. **Tablecloth fabric,** Scala Métisse—Brunschwig & Fils 212-838-7878. **Chair cushion fabric,** Madagascar clot Hinson & Co. (T); 212-688-5538. *Breakfast room:* **Kas Cupboard**—Milling Road (M); 336-751-9643. **Kitche bar chairs**—Pottery Barn (R,MO); 800-922-5507. **An breakfront**—William Yeoward (R,T); 011-44-207-498 *Master bedroom:* **Bed**—J&M Antiques (R,T); 561-655 **Wallcovering,** Farnsworth—Cowtan & Tout (T); 212- **Lounge chair**—Kevin McLaughlin, see above. **Curtai** Bartlett Quilt—Ralph Lauren Home (M); 800-578-76

brication—Finelines (T); 978-977-7357. *Guest room*
ring, La Musardiere—Manuel Canovas (T); 212-753-
—Country Swedish (T); 212-838-1976. **Lamps**—
Christopher Antiques (R,T); 617-523-1992; **Bedside**
iger Design, see above. *Guest bathroom* **Bathtub,**
Billie Brenner (T); 617-348-2858.

ni Splash

89 Landscape designer **Harry Nelson,** Harry
ne Gardens, 5916 NE Ave. of the Americas, Miami,
305-751-8977. *Architects.* **David Trautman,** Tutt
n & Development, 1800 Sunset Harbour Dr., Ste
mi Beach, FL 33139; 305-532-8800. *Interior decora-*
Nickels, Julie Nickels Interiors, 1825 West Ave.,
. Miami, FL 33139; 305-216-2698. *Cabana* **Table**—
Stone (M); 305-754-7171. **Lantern; wall sconces**—
Connection (R,T); 305-592-2556. *Pool* **Tile on pool**
untry Floors (R,T); 305-576-0421.

Springs 007

95: Designers **Michael D'Armineo, Jeff McKay,**
Mann, MR Architecture + Decor, 212-989-9300.
Beach towels—Pratesi (R); 310-274-7661. **Tile**—
T); 212-486-1811. **Floating pillows**—Target (R);
www.target.com. *Living room* **Pashmina throw**
Gabriele Sanders (T); 212-260-5600. *Master bedroom*
ow sham—Denyse Schmidt Quilts (M); 203-254-
er bathroom **Silk shower curtain,** Winter Ivory,
ony; **upholstery** on ottoman, Silk Rib, chartreuse—
cott (T); 877-207-5130. *Dining room* **Glass vases**—
Co. (R,MO); 800-526-0649. *Guest bedroom*
nyse Schmidt Quilts, see above. **Silver vases**—
Co., see above.

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tems in bag **Lack sofa table,** white, $29.95; **Lack cof-**
hite, $25—Ikea North America (R,MO); 800-434-
a-large tote, $30—L.L. Bean (R,MO); 800-809-7057.
l, #81053, $159—Crate & Barrel (R, MO); 800-323-
Ferret nautical tieback—Houles U.S.A. (T); 310-652-
late, $7.50—William Wayne & Co. (R); 800-318-3435.
Pillow, Circle in Square, in Leaf, #7020-12, $35/pr.—
for stores: 212-219-9343. *Page 103 Clockwise from*
Seagrass rug, #06-3612975, $99; **red button panel**
-2794071, $40—Pottery Barn (R, MO); 800-922-5507.
pillow, $95—Karamell (R); 310-474-1578. **Accordion**
-3892288, $69—Pottery Barn, see above. **Basque**
s, 60" x 34", $65/ea.—Jan de Luz (R); 212-343-9911.
way beach towel, $75—Ralph Lauren Home (M); for
-578-7656. **Slipcover,** Primary Stripe, $89—Custom
(R); 508-675-7728. **Striped pillow,** $68—Nautica (M);
CA. *Page 104 Clockwise from upper left* **Cyber check-**
green/yellow, 15" x 24", $79—Hanzafranza (R);
51. **Classic chair** by Trip Trap, $689—Showroom
avia (R); 888-320-6909. **Moonbeam clock,**
, $45—Restoration Hardware (R,MO); 800-762-1005
es vellum place mat by Goodesign for Global
es, $12.95/set of 8—Mxyplyzyk (R); 212-989-4300.
are Dot, in orange, #7020-10, $35/pr.—Dwell, see
owcase, Stripe #1, chocolate, standard, #6120-5,
eet, Square Dot twin flat, chocolate, #1320-5, $60—
above. **Folding table,** #XD72, $140—The Company
); 800-285-3696. **Akari 3X Lamp** by Isamu Noguchi,
Studio (R); 877-544-4869. **Orange bowl vase,** $55;
ge vase, $68, both by Wingard—Nice House (R,MO);
48. **Orange tumblers** by BRC Studio, $6/ea.—Ad
2-982-7703. **Magazine rack,** Fionia, by Trip Trap,
wroom of Scandinavia, see above. *Page 105 From left*
op mirror in cream, #WM308, $68; **upholstered fold-**
SC220, $148—Ballard Designs (R,MO); 800-367-
ain panel, Peach Rose Garden, $165/panel—Nuko
M); for stores: 732-542-0200. **Scalloped quilt** by
& Ross, $700—Neiman Marcus By Mail (MO);
00. **Photograph** by Stephen Lewis—Art &
(R); 212-206-0737. **Aqua pillow**—Tana Bana (T);
96. **Ivory pitcher** by Côte Table, $39—La Cafetière
6-0667.

oping Gourmet

Miles Redd, 300 Elizabeth St., New York 10012; 212-
Home Depot; for stores: www.homedepot.com •



Corrections

March 2001: In the story "Sea Drift" on page 123, a wine credit was spelled incorrectly. It should have read 1997 WillaKenzie Estate Pinot Noir, Oregon.

June 2001: In Style Beat on page 28, the picture was inadvertently flopped and is reprinted here; the on-page caption now reads correctly. On page 29, the credit for the paper constructions should have read: Matthew Sporzynski.

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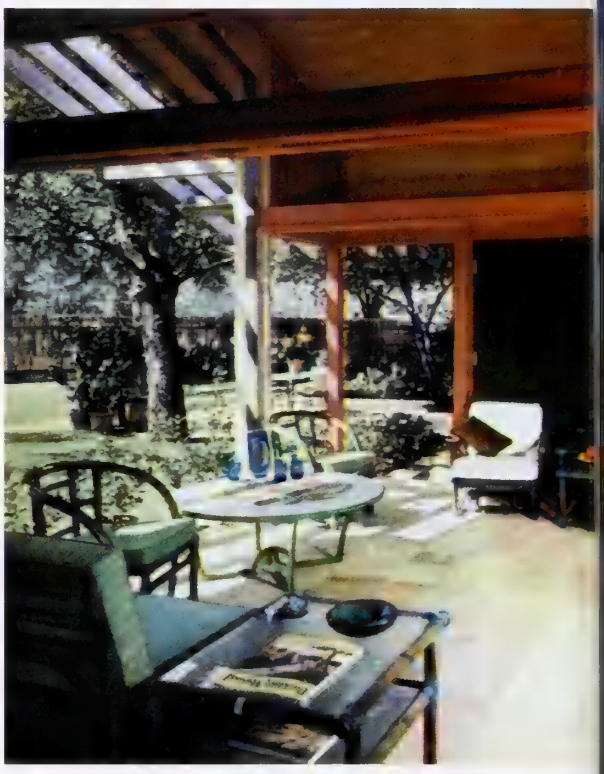
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▲**1955** House Beautiful's Pace Setter house was big Texas comfort—generously furnished, open to the bree



▲**1977** A full measure of vibrant color turns the porch of an Idaho lakeside log cottage into a rainbow retreat.



▲**1995** White wicker in summer slipcovers—and a painted floor and ceiling—keep an Illinois porch fresh

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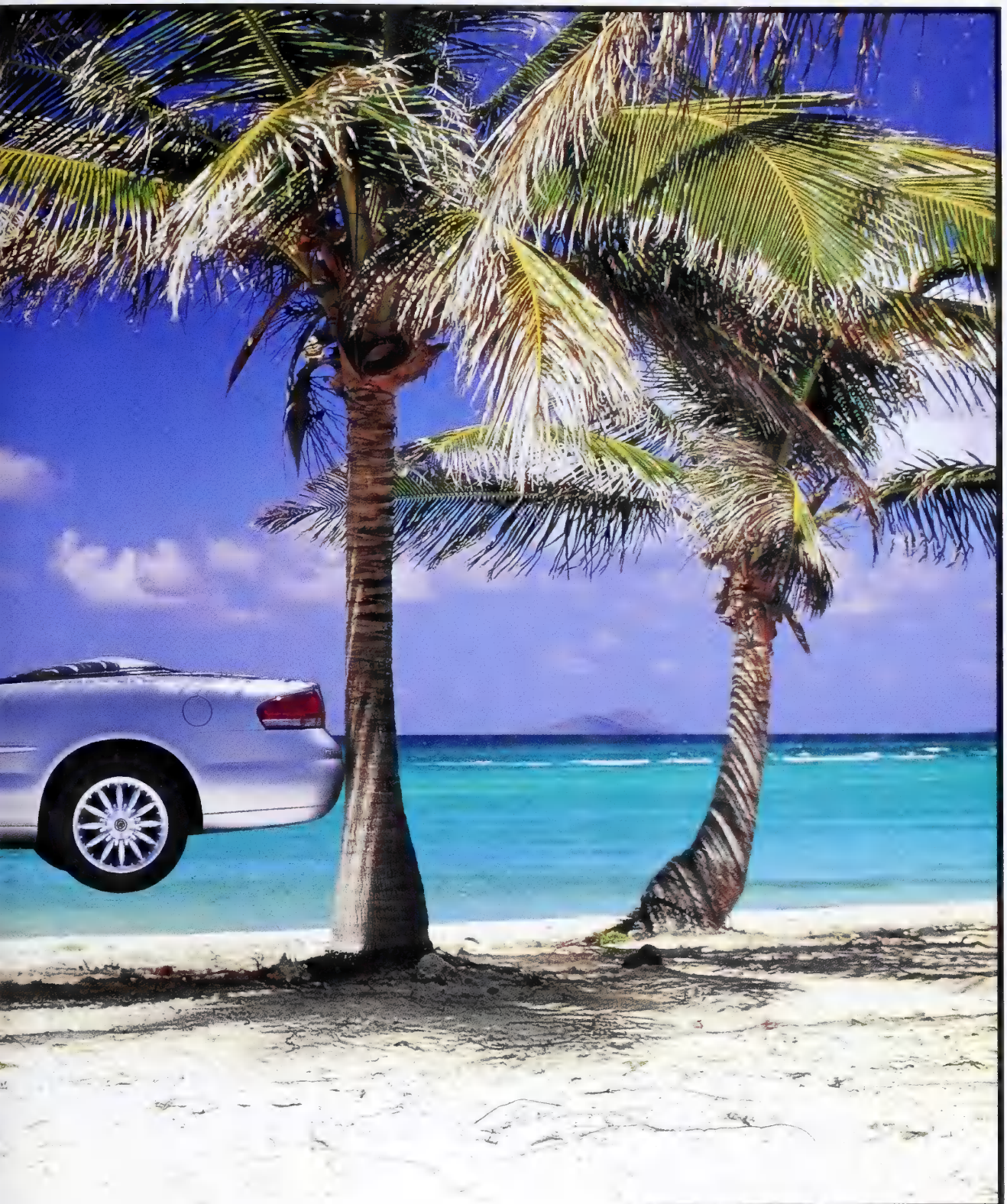
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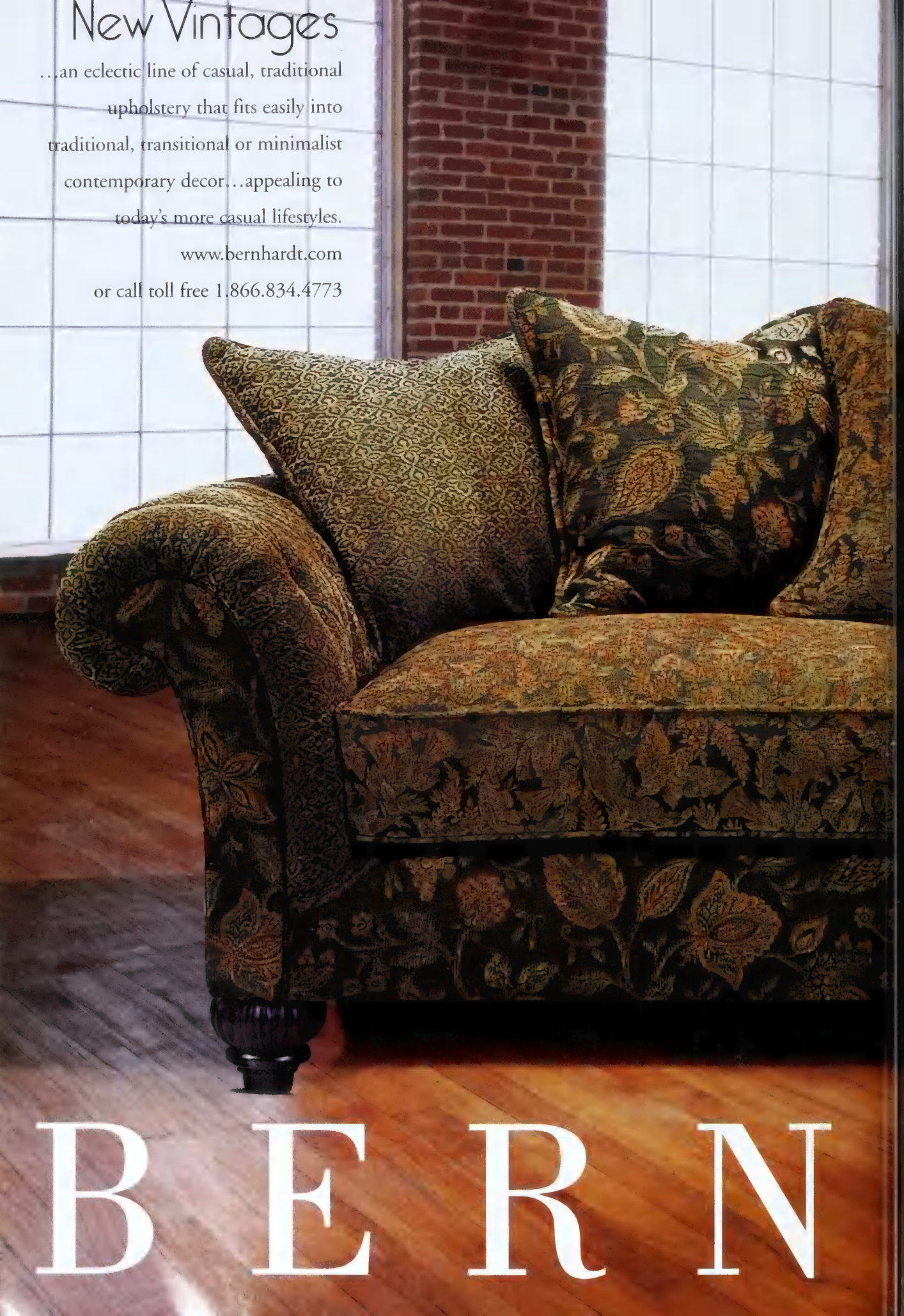


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talize your bathroom. By Carolyn Sollis

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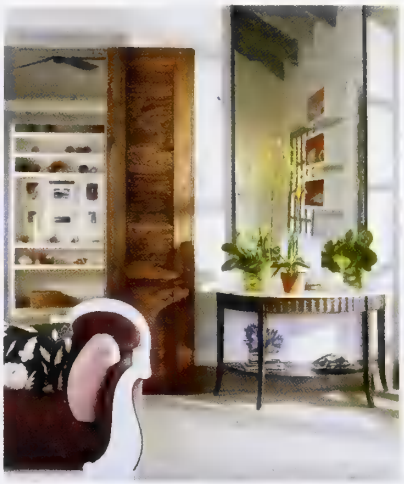
120 Encore HB swimming pools across six decades. By Mary-Ellen Weinrib

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features



Editor's Page
Cool decoration takes the heat off summer. When the weather sizzles, go with the flow.
By Marian McEvoy



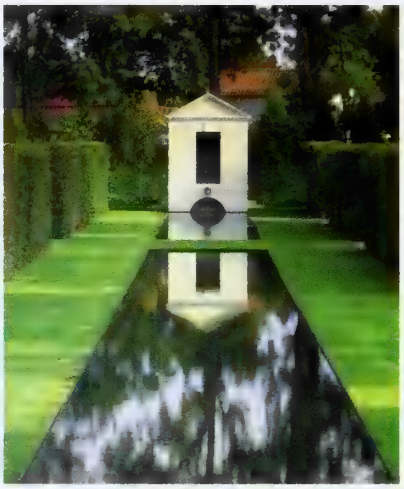
Sand Castle
A Bahamas house goes from cinder-block clunky to simple, handcrafted chic.
By Christopher Petkanas



Horse Crazy
In Malibu, an equestrien decorator brings comfort light to a dark 1940s hou
By Elaine Greene



On the Beach
Remodeling makes a long-held Hamptons house newly stylish for a big family.
By Carol Vogel



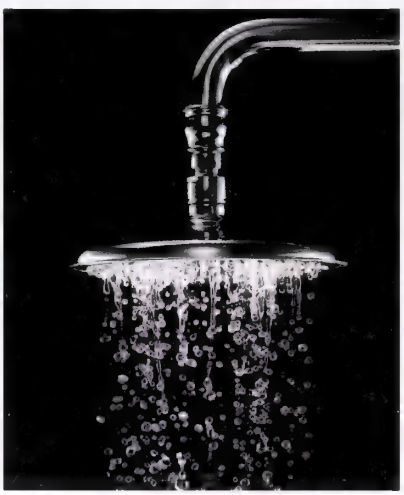
Fresh Geometry
One of the last works of the great David Hicks is a formal South African garden.
By Elizabeth H. Hunter



Casa Cadaqué
A Los Angeles designe roughs it in style on Spa rugged Costa Brava.
By Christine Pittel



Master Baths
The plain vanilla bath out; color, opulence, and drama are in.
By Jill Kirchner Simpson



Bath Toys
New bath furnishings are all five-star, from glass towel rods to nickel fittings.
By Elizabeth Mayhew



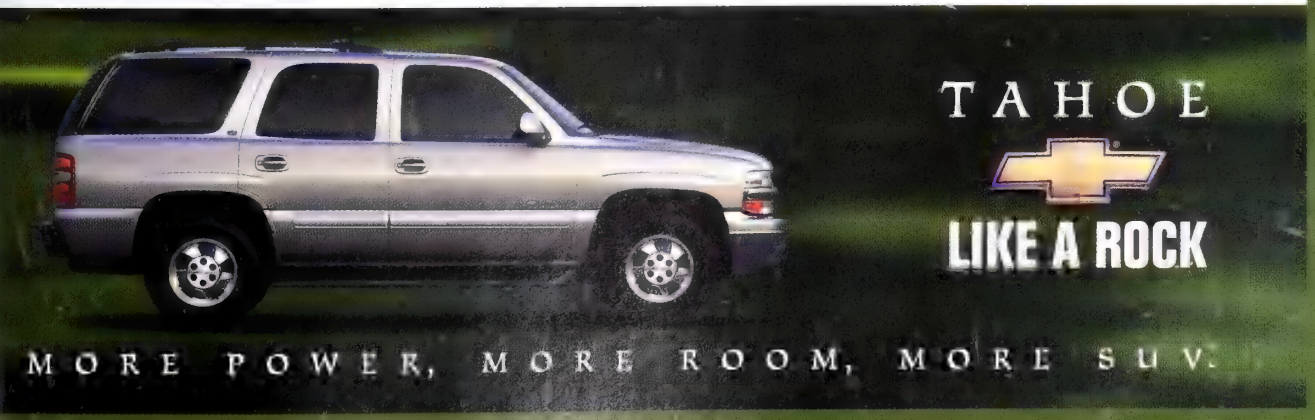
The Cover
Fit for an extended fam is an 1880s Shingle-style h on the Atlantic. Photogr by William Waldron

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Linda Hales Hales, design critic for *The Washington Post* and former Special Reports editor of *The International Herald Tribune,* shadowed Washington, D.C.'s Mary Douglas Drysdale in her trek through Restoration Hardware in Georgetown for Designer Challenge [page 96]. An avid fly-fisher, Hales describes her dream house as "a gracefully decaying maisonette on a trout stream."



Luca Trovato "I am very happy to be photographing interiors again," says Italian-born Trovato, who started his career with *Casa Vogue.* Trovato's work has been featured in *Travel + Leisure, Town & Country,* and *Martha Stewart Living.* He recently celebrated the first anniversary of his marriage to stylist and writer Rosemarie Spinelli, whom he met on assignment for *Food & Wine.* For this issue, he shot Designer Challenge [page 96].



Joshua Sheldon "I have a tendency to fall into my projects," quips Sheldon, who photographed the bathtubs and shower curtains for Swatch Watch [page 31] and has shot Swatch Watch since the feature's inception last year. "It's given me an appreciation for fine furniture and fabrics," he says. Sheldon, who lives in New York, also does still-life, portrait, and landscape photography.



Carol Vogel "I met Stewart Manger about seven years ago when he was studying decorative arts at the Bard Graduate Center," says Vogel of the decorator she writes about in "On the Beach" [page 62]. "He always had an inquiring mind, a great eye, and lots of style." The art reporter for *The New York Times,* Vogel was previously the Home Design editor of *The New York Times Magazine.*



Kimberly Robinson "Spas and resorts used to all look the same, no matter what part of the country you were in," says Robinson, who wrote "Making a Splash" [page 40]. "Now spa design has become more sophisticated and there is a concerted effort to reflect local landscapes." A former travel and spa editor for *Travel + Leisure,* Robinson has written for *Elle, Health,* and *Fortune.* She lives in New Jersey.



John Hough, Jr A resident of Martha's Vineyard, Hough visits the Coach House restaurant for Hot Dish [page 92]. He grew up on Cape Cod, where his family has published *The Falmouth Enterprise* for three generations. Hough is the author of several books, including *The Confessions of the Game* (Harcourt). His fourth novel, a love story set on Cape Cod in 1968, will be published by Simon & Schuster in 2002.

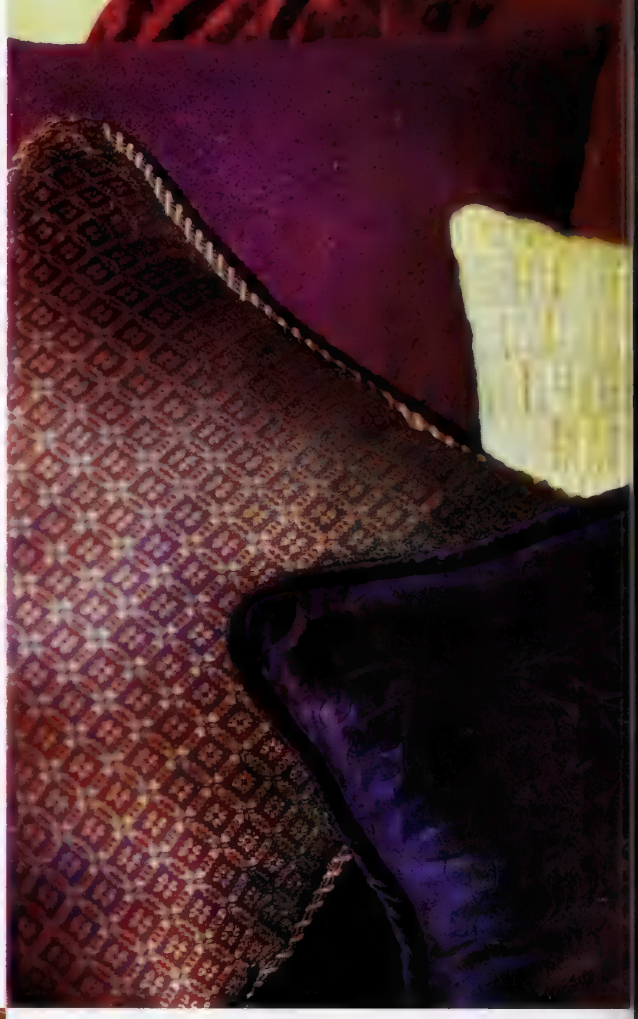


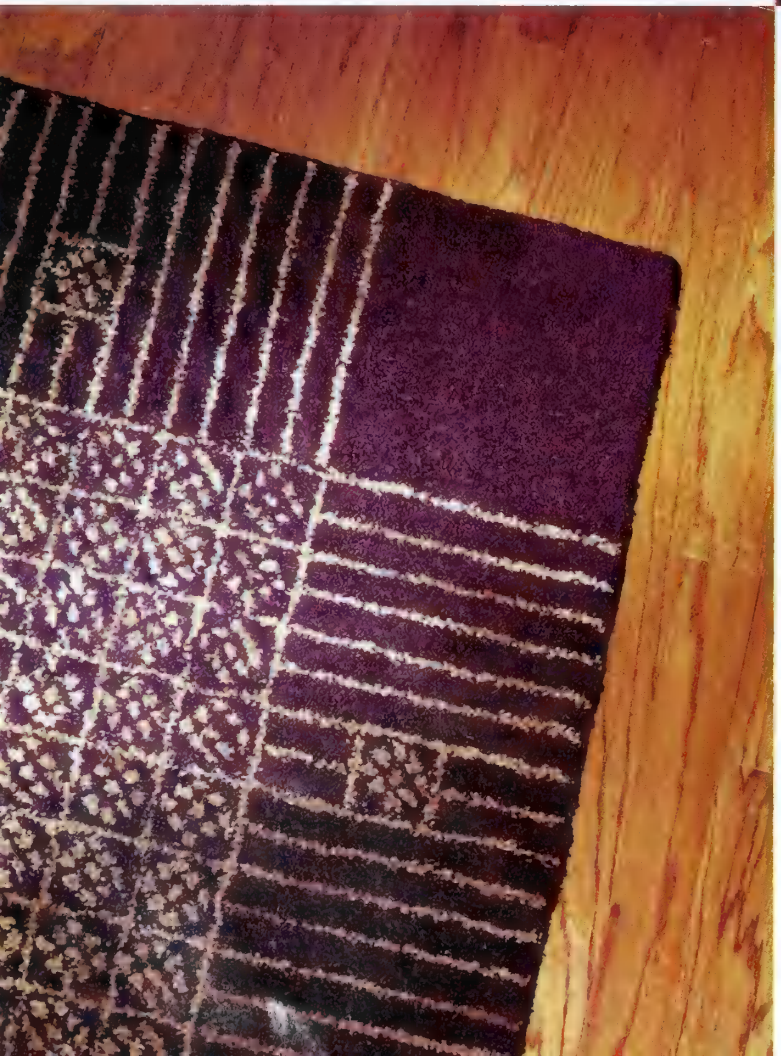
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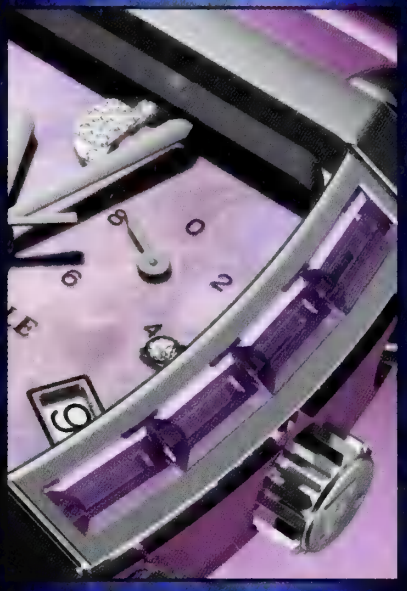
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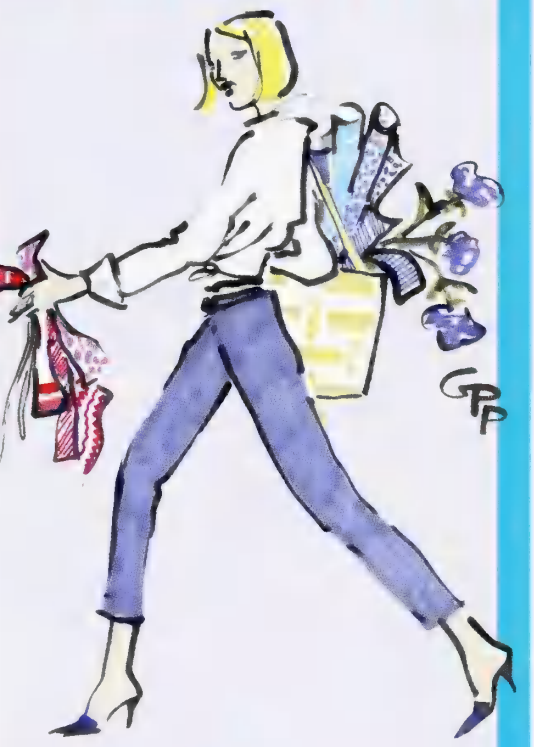
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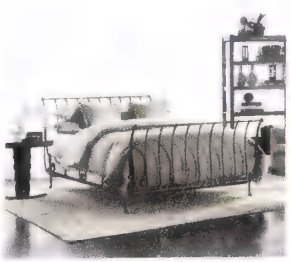
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Above: Queen size Rutherford Bed ($1099) in Charlton cotton sheets and skirt with Tribeca linen duvet and shams.



Paris Sleighbed



Sleigh Daybed



Alexandria Canopy Bed

Illustrator: GLADYS PERINT PALMER

Viva la Feedback!

{Keep those cards, letters, and e-mails coming . . .}



WE'RE AMAZED BUT NOT SURPRISED: 689 fired-up readers e-mailed to comment on or ask for House Beautiful's advice about decorating weekend retreats. Last month's feature "Decor a Go-Go" (page 102) hit the spot with two groups of readers: those who spend their entire weekend furnishing and fussing, and those who not only care deeply about domestic comfort and beauty, but also love golf, horses, tennis, and surfing. When it comes to kitting out those Friday P.M. to Monday A.M. hideaways—whether it's a "tiny, charming, riverside shack" or "a sweeping old villa crowning the Umbrian hills"—the more options we can give you, the more you seem to like it.

Of the readers who have communicated lately, about 70 percent own weekend places, and the rest profess to be content as "frequent houseguests." The real eye-opener: 31 adventurous souls who don't want "the hassle" or "boring sameness" or "obligations" of running a weekend home or being a guest in one. They simply check into a different resort, inn, or spa every weekend from Memorial Day to Labor Day.

I am spending my weekends in a big, old, lumbering, ramshackle farmhouse in the decidedly un-swank town of Wappingers Falls in the Hudson Valley. It has a drop-dead view; ample bedrooms; lovely wood floors; a creaking, slanting, porch; windows that won't open and doors that won't close; and a confoundingly illogical kitchen. But the place is full of the sort of decorating challenges I crave. Just last week, for example, the previous renter (colorful, upbeat decorator Richard Keith Langham) removed his colorful, upbeat sofas, cabinets, chairs, rugs, tables, and lamps. His pots and pans, blankets, sheets, and towels also made an exit. I am now the new best customer at the local Beacon auction house; the Poughkeepsie Goodwill; and every Linen Source; Pier1 Imports; Home Depot; Bed, Bath and Beyond; Ikea; and Target within a hundred miles. Throw in a few bargains from eBay and half a dozen really nice pieces from my new favorite Web site, www.1stdibs.com, and maybe I'll have the place up and running by Thanksgiving. In the meantime, more of your mail:

Between the coasts

Dear Marian,
I've noticed that House Beautiful is starting to publish photos of houses from different states and cities. I have always thought that decorating magazines only care about the "in" crowd in New York and Los Angeles. While these coastal decorators do set trends and design spectacular spaces, it's good that you aren't a slave to them.

Gerald Leeds
via e-mail

Dear Gerald,
We try mightily to mix it up. We all of the many talents on the two coasts, but we definitely look bet as well.

Native ground

Dear Marian,
Vicente Wolf's comments—in "D Bloom" in your June issue—rattle last one of my nerves. " 'I refused the ye olde American Indian look' Vicente Wolf needs to be reminde he's done nothing new. Settlers dr their furniture with them when th plundered the West, displacing N Americans who were doing just fi without armoires and fainting cha Wolf was simply following the cer old practice of colonialism by imp there is something inherently wro indigenous style. I will be moving later this year. And I will be glad t incorporate into my home the spi the people who were there before

BK
vi

Dear BK,
Vicente Wolf was no doubt chos decorate the *(Continued on pag*

Please e-mail Marian McEvoy, Editor in at mmcevoy@hearst.com. Send your lett Dear Marian, House Beautiful, 1700 Bro 29th floor, New York, NY 10019. Be sure include a daytime telephone number. Le may be edited for clarity and length.

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[from left to right] Etched water carafe, $72; from Villeroy & Boch: 800-VILLEROY. Vodka glass, $100 for 5-piece set; from Sasaki: 800-233-9054. Blue bubble tumbler, $30 for a set of 4; from Portmeirion: 888-778-1471. Etched-crystal Rythme goblet, $110; from Hermès: 800-238-5522. Sculpted glass vase, $125; from Calvin Klein Home: 877-256-7373. Handblown vase with teal drop, $900; from Tiffany & Co.: 800-526-0649. Cut-crystal Avalon triple old-fashioned, $75; from Val Saint-Lambert: 212-777-1000.

Cool & Collected

'e get our fill of the latest glass pitchers, goblets, and vases}



[from left to right] Banana Republic's slanted-top Allistair decanter, $24: 888-BRSTYLE. Hoya's Silhouette goblet, $50: 800-462-4692. Christian Lacroix's blue cut-crystal old-fashioned, $190; from Christofle: 877-PAVILLON. Shell-shaped Cebu crystal vase has an opalescent finish, $340; from Lalique: 800-214-2738. Crystal Vertigo water pitcher, $230; from Cristal de Sèvres, through Daum: 212-355-2060. Calvin Klein Home's Criss Cross etched-crystal double old-fashioned, $30: 877-256-7373.

Pour It On

{Etched, cut, colored, or chiseled, our cups runneth over


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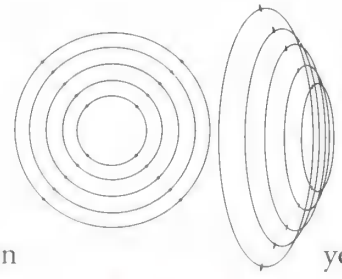
THINK OF IT AS UPGRADI



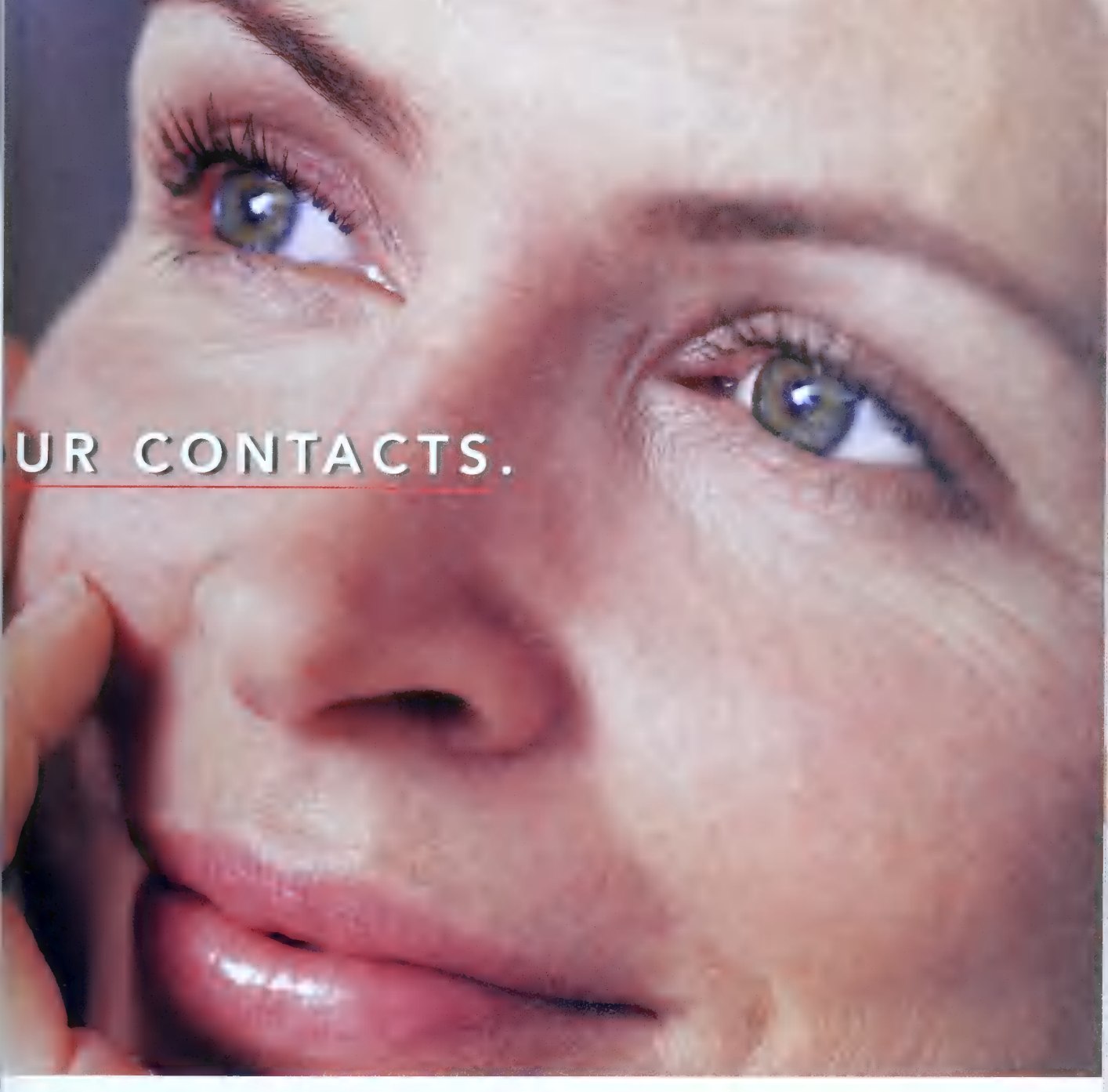


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ch in Bora Bora. By the end of summer, however, she has grown
ed. In the surly, too-much, too-late heat of August, paradise is a float
g in a swimming pool in her own backyard. Of course, style is never
al, exhaustion or no—which makes logging on to the World Wide
he preferred method of acquiring outdoor essentials.
ery great poolside tableau begins and ends with a beautiful pair of
longues. Find the ideal teak example at **www.brownjordan.com**;
e the slick site's varied selection (you'll need Macromedia's Flash 5—
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mpany imports the pots from Italy—to complete the picture.
t's color you're after, it doesn't get much better than the woven plastic
and table from Mexico at **www.eziba.com**, a site that specializes
dcrafted goods by artisans around the world. Serve cocktails in candy-
crylic tumblers (glass is a no-no) from **www.pier1.com**. Grab an
ble tube with all-over-the-place patterns at **www.target.com**.
en the scene with the torchère citronella-candle set at
uncommongoods.com.
turally, sunblock is essential—Charlotte is partial to the SPF 30
re body spray at **www.clinique.com**; it's oil-free, water-
nt, and a cinch to apply. Take the site's skin-type quiz and
r so that it remembers your skin tone and preferences on your
sit.
they say, the eyes have it—don't forget to protect them from UV
When it comes to sunglasses, I have three words: Gucci, Gucci, Gucci.
em at **www.sunglasshut.com**. You'll be the picture of sleek,
l, Audrey Hepburnesque repose. Who needs St. Tropez anyway? ■
re ideas on outdoor furniture and accessories, log on to
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[from top] Gucci sunglasses, Eziba's settee and table, torchère candle set, Seibert & Rice's terra-cotta pot, Clinique's sun-care spray, and chaise longue from Brown Jordan.





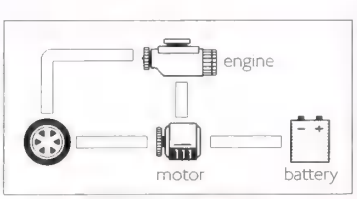
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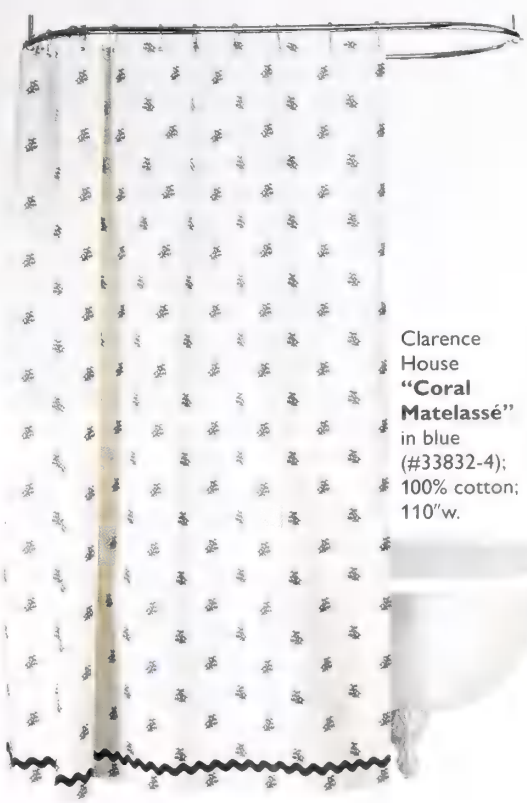
Waterworks **Savoy Bathtub** 60⅜"l. x 30½"w. x 18¾"d. Simon's Hardware & Bath **Oval Curtain Rod** (#404PC) 54"l. x 24"d. Gracious Home **Shower Curtain Liner** 72"w. x 84"l.



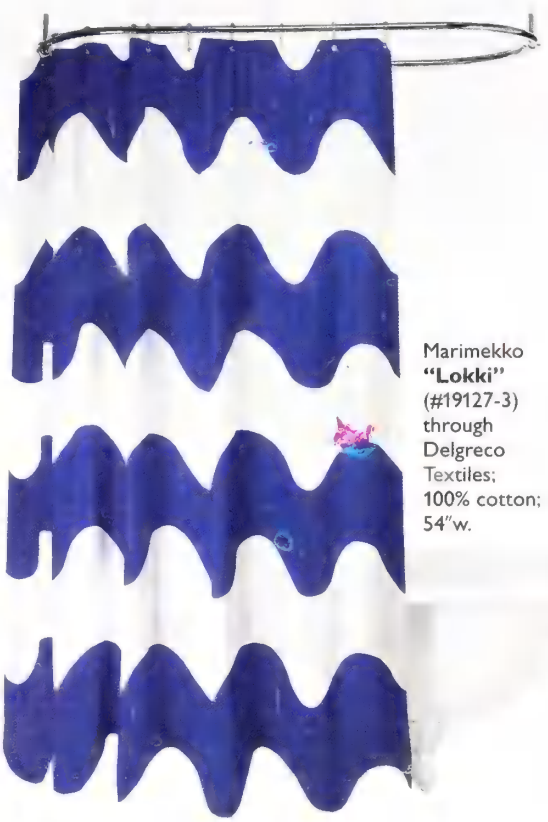
Raoul Textiles **"Mandarin"** in Delft (#401B39) through AM Collections; 100% linen; 56"w.

SplishSplash

{To Redo Your Bath, Turn on the Blue and White}



Clarence House **"Coral Matelassé"** in blue (#33832-4); 100% cotton; 110"w.



Marimekko **"Lokki"** (#19127-3) through Delgreco Textiles; 100% cotton; 54"w.



Fonthill Ltd. **"Portantine"** in blue/white (#1951-03) through Watkins & Fonthill; 100% cotton; 55″w.



Scalamandré **"Resist Print"** in light and dark blue on white (#6218-001); 100% linen; 46¼″w.

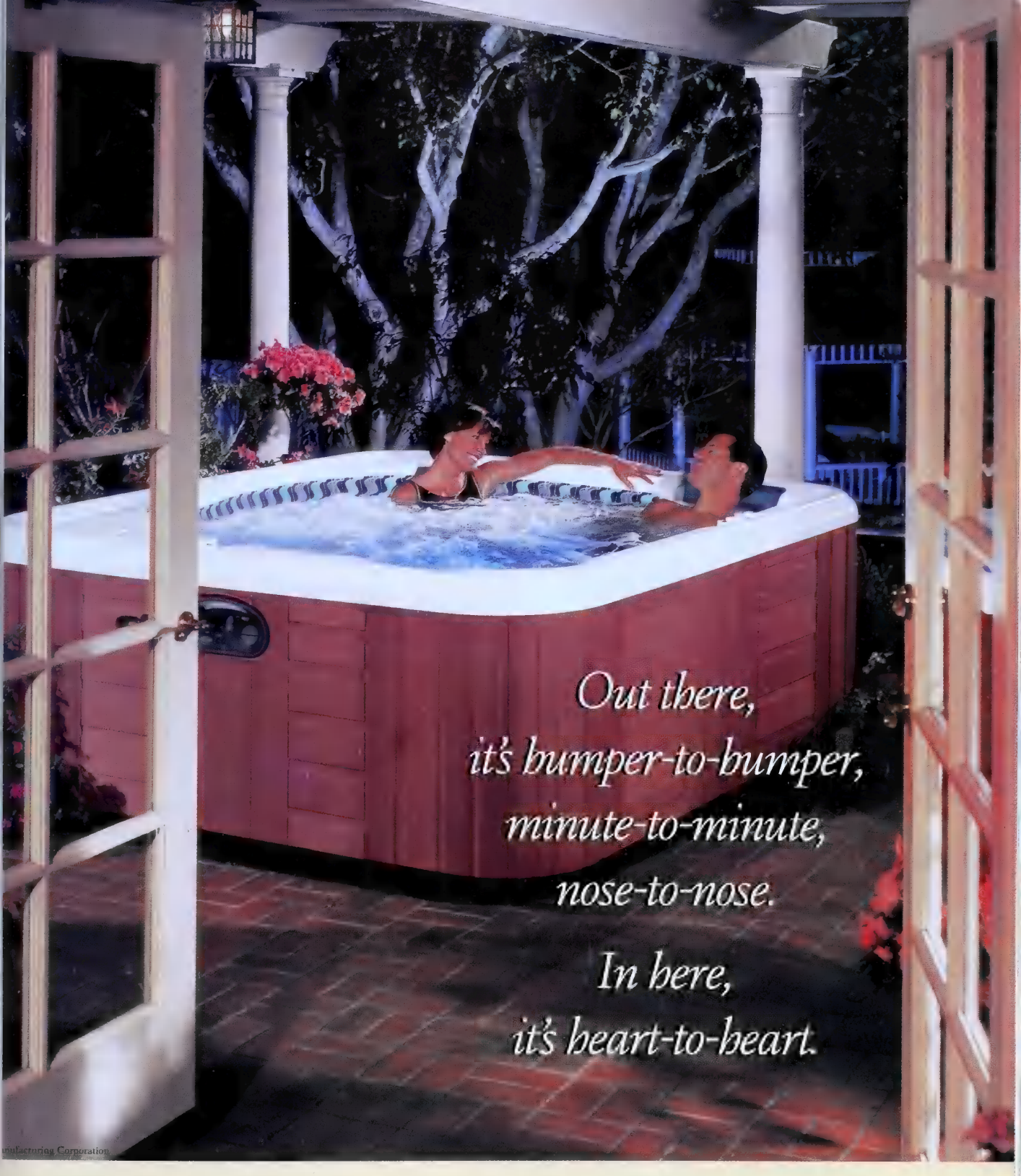
{Hang one of our nine curtains and turn on the faucets



Mulberry **"Awning Stripe"** in Blues (#FD318H119) through Lee Jofa; 100% cotton; 55″w.



Osborne & Little **"Lipari"** (#F1760-04); 100% linen; 55″w.



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Squigee (#SFUP21B-L11-10) through AM Collections; 100% linen, 54″w.

THERE'S NOTHING DRIPPY ABOUT THE shower when you surround it with stylish blue-and-white fabrics. Here the classic footed cast-iron Savoy bathtub, a best-seller from Waterworks, is encircled by a ceiling-mounted oval rod in shiny chrome from Simon's Hardware and Bath. For a chic summer shower, hang one of our nine curtains and turn on the faucets!

Consider the humidity factor when selecting fabrics for a shower curtain, advises Carl Dellatore of D & F Workroom. "Always choose natural fabrics, like cottons and linens that won't be harmed by lots of moisture." Our custom-made curtains have separate, machine-washable nylon liners, available in several sizes from Gracious Home. Dellatore suggests hanging the shower curtain so it just grazes the floor (ours is 84 inches long and has a liner the same size).

"A great shower curtain can almost furnish the bathroom," says Dellatore, and this color palette makes you feel cool and refreshed. Keep the treatments simple and let the textiles speak for themselves. To hang the

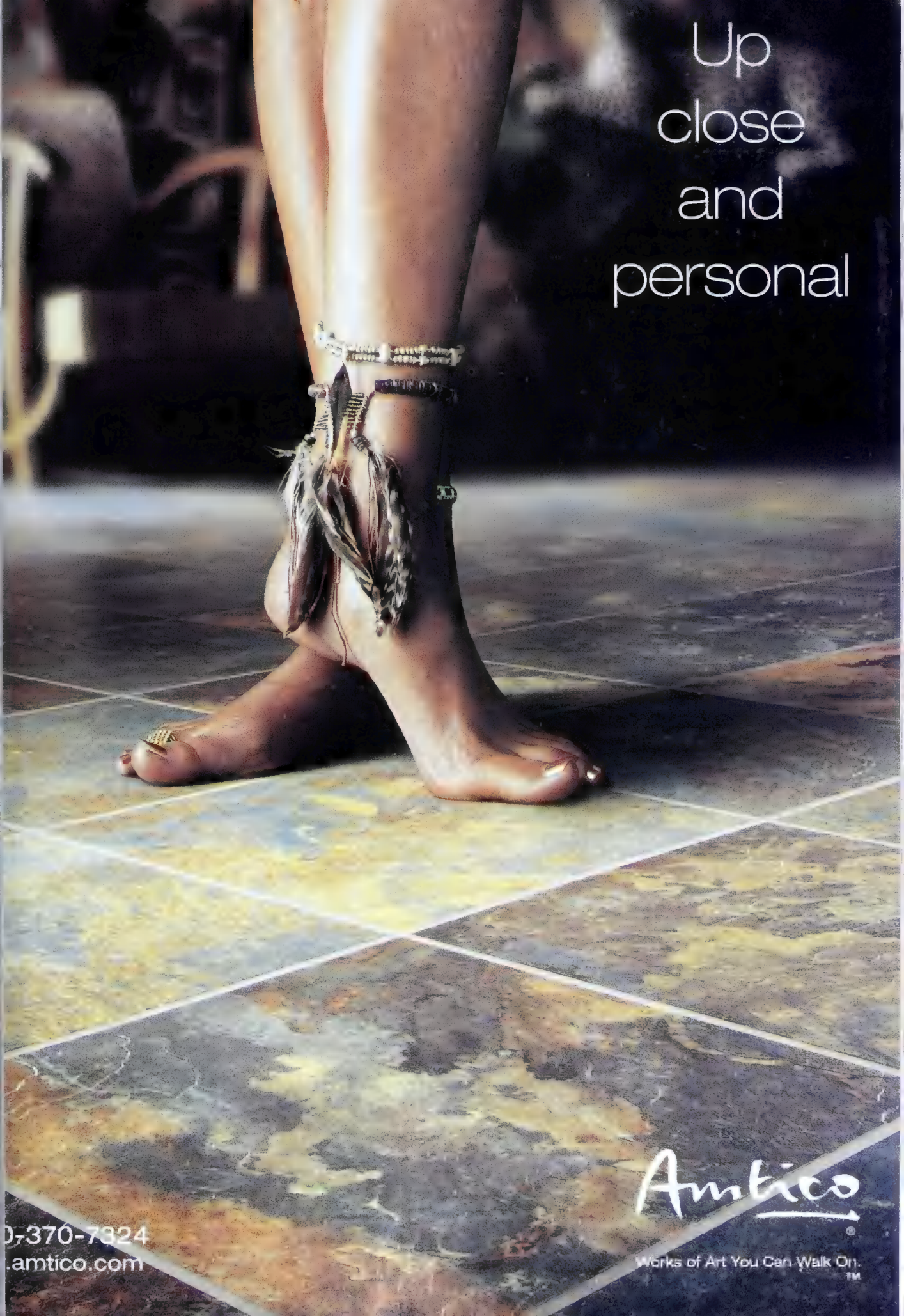
Natural cotton and linen won't be harmed by moisture

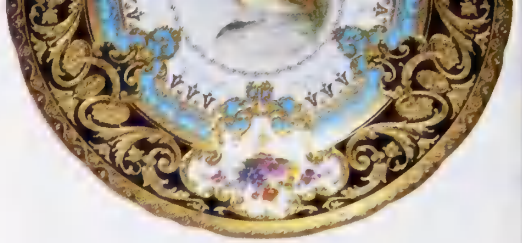


Patterson Piazza **"Knots to You"** in blue/white (#PF40661) through Decorators Walk; 100% cotton; 54″w.

curtains, we used grommets, fabric ties, and buttonholes, depending on the character of each fabric. The big, bold "Awning Stripe" from Mulberry has overscaled chrome grommets that punctuate the fabric's graphic line. Fonthill's picturesque "Portantine" toile has ties that look more curtainlike and are less "bathroomy." Especially shipshape are the figure-eight knots that tie up Patterson Piazza's "Knots to You" pattern. They are made from nylon rope available through marine supply stores. Simple grosgrain bands run along the top and bottom edges of Raoul Textile's "Mandarin," outline Scalamandré's "Resist Print," and are inset on Osborne & Little's "Lipari." Navy blue rickrack is stitched above the hem of "Coral Matelassé" from Clarence House. On Squigee's check, the fabric is cut on the bias to form a diagonal border. Surf's up on Marimekko's "Lokki," finished with a scalloped hem that is cut to follow the giant waves. ■

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Gone Fishing

{Back on the menu: antique fish services. By Marian McEv



CHALK IT UP TO DIE-HARD VEGETARIANS, ZERO-FAT/ZERO-cholesterol dieters, and a general skittishness about mad cows and suspect hooves and mouths: Fish is *in*. And, we've noticed, so are the right plates to serve it on. Highly decorative, hand-painted, 19th-century European fish services—a staple of the Victorian era's preposterously opulent dinner settings—are back, big time.

In the mid-to-late 1800s, when England was at the peak of its economic power, improved rail transportation and refrigeration made available previously unattainable, highly perishable foods. Fresh, non-local fruits, vegetables, crustaceans, and fish were suddenly on every upwardly mobile, upper-crust hostess's menu. Another result of the Industrial Revolution was a huge proliferation of manufactured tableware: China, silver, and crystal had earlier been crafted by hand and hence limited in number and design. Once their machinery was up and running, Victorian tableware producers invented a whole new range of dining utensils, and their clients lapped them up. No posh dinner party was complete without an extravagant parade of objects to abet, and surely complicate, the consumption of soup, oysters, lobster, asparagus, mousse, soufflés, fish, poultry, marrow, game, meat, fruit, cheese, cakes, and ice cream. Each course—and there were usually more than five—was served by a battalion of servants bearing and clearing a cavalcade of challenging, >





An impressive set of twenty Royal Crown Derby porcelain fish plates sold for $47,500 at a Sotheby's auction in 1998.





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Wedgwood Argenta Ware majolica from 1880 is bordered by waves, centered with coral within a shell.



Seven unique "Aquarium" Minton plates, sold this year at Christie's, picture frogs and beetles as well as fish.

food-specific tools. In the silverware department, a dinner might incorporate seven different knives and eight distinct forks as well as tongs, shears, picks, and scoops. Highly detailed, often gold-embellished round, oval, and octagonal plates, bowls, platters, salvers, and tureens were accessorized with an equally vast array of crystal. A different wine was drunk in a different glass with each course. It's no surprise that wealthy hostesses approached entertaining as a competitive sport: She who had the most (and the most arcane) artillery, won.

When it came to the fish course, served after the soup, firms including Limoges, Royal Doulton, Wedgwood, Minton, and Royal Copenhagen outdid themselves: The signed, hand-painted platters, sauceboats, and 9-inch-diameter plates that typically made up antique fish-service sets were designed with an aquatic motif that might vary slightly or blatantly from piece to piece. Nestled in—or swim ming by—a flourish of sometimes li like, sometimes stylized, sea foliage, corals, rocks, or shells, each fish de- picted is an original diva. In additio easily recognizable trout and bass, t best fish services represent a trivia lover's horde of species. Identifying mouth breathers, spotted weakfish, land-locked salmon, sprat, pouting mullet, Loch Leven trout, Spanish mackerel, mangrove snapper, dace, wall-eyed pike probably made for jo good dinner conversation during th ferociously formal marathon meals.

Whether extinct or common, ha some or homely, the most articulate wrought of these scaled, finned crea tures are responsible for today's bri sales: Fine fish services regularly kaboom through their high estimate auction houses throughout the worl The most drop-dead gorgeous ones like the 1882 Wedgwood Argenta W service that sold for more than doul its high estimate at a recent Christie sale—end up inside glass-front cabi



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iuseums or collectors' homes, but a
rising number are being bought by
ians who want something special to
e their Alaskan char and Chilean
bass on.

According to Roger Prigent, the
er of Malmaison Antiques in New
k City, the unexpected new popu-
y of the old-fashioned, full-fledged
service is a strong indication that
ericans are not only varying their
us, but "experimenting with table
ngs." Edward Munves, an author-
n Georgian, Victorian, and Edwar-
objects and president of New
k's James Robinson antiques shop,
his clients gravitate to 19th-century
services because, like Victorian
ert plates, "they are always colorful
decorative." In comparison, he
19th-century dinner and soup
es are more likely to be "serious
somber." Even an unpredictable
nomy seems to be working in favor
passionate interest in unusual
eware. As Americans spend less
in restaurants and more time eating and entertaining in their own homes, they want their meals to be served on china that is attractive, personal, and original. The fun of setting visually arresting tables with a mix of high quality new and antique finds has become an engaging pastime for a growing number of homeowners.

Suddenly Grandma's groupers look pretty great flanked by all of that sparkling 21st-century Bernardaud, Baccarat, and Lenox. Auction houses are reporting younger clients showing interest in any sale that includes china, silver, glass, linens, and crystal. "The Art of the Table" is a surefire magnet title for charity events, store promotions, and antiques shows. And, finally, as bridal registries embrace fashion trends that encourage an increasingly eclectic and rule-allergic clientele to mix the old with the new, the eccentric specialness of underwater creatures painted on antique plates just makes sense.



A variety of shells and tidal plants in low relief adorn Wedgwood's Argenta Ware rimmed in silver.



This plate showing silver salmon on a bed of sea grass and fern is another Wedgwood Argenta design.



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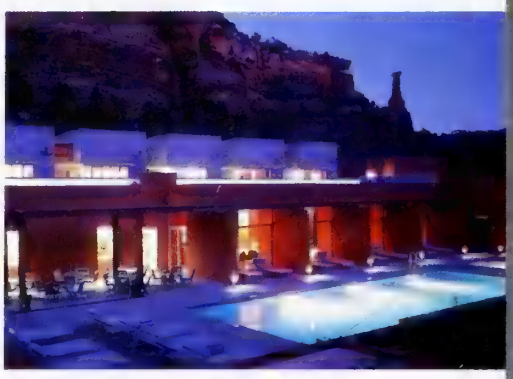
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The Susan G. Komen Breast Cancer Foundation

KitchenAid

Writer: KIMBERLY ROBINSON





{It's a new age in hydrotherapy at America's best spas}

Making a Splash



Water, water everywhere. **[clo above left]** The Mii Amo pool. rooms at the Gluckman Mayne Mii Amo spa. Watsu massage.



THE WORD *SPA* IS AN ACRONYM FOR THE LATIN phrase *solus per aqua*, or "health by water." Never has the term been more apt. These days America's best spas are adding or expanding their water treatments as scientists uncover the benefits of hydrotherapy for everything from muscle injury to skin conditions. *Watsu*, a Japanese form of massage done in the water, is becoming as common as the facial. Private treatment suites for solo bathing are all the rage (celebrities aren't the only ones who want to steep in sea mud without feeling self-conscious or



[right and above] Morning tai chi at The Breakers. A leafy lunch.

ng to make idle chitchat with the
on in the next tub). The renewed
est in taking the waters shouldn't
urprising; after all, human beings
ver 50 percent water. When we
, float, or swim, we are most in our
ent and thus capable of a serenity
can't be attained on dry land,
rding to Toni Nurnberg, director
e Mii Amo spa in Sedona, Arizona.
ther your goal is peachy skin or
e of mind, here are four places to
the plunge.

an View

e's nothing but the Atlantic as far
e eye can see from the new outdoor
age space at Spa at The Breakers in
Beach, Florida. Designed to emu-
he breezy elegance of the French
ra and the Amalfi Coast, the re-
ed spa is the finishing touch on a
million resortwide renovation and
full advantage of its location.
sts often loll between treat-
s in the state-of-the-art
pool tub right next to the
's edge. Morning yoga and tai
lasses are held on a terrace over-
ng the crashing surf. The Breakers
s Management program brings the
indoors, utilizing sea minerals
otanicals to soothe world-weary
. Participants steep in seaweed
g the balneotherapy bath, get an
orating three-algae scrub, and turn
ly during a 50-minute Swedish
age. After that, who could still
ension? Spa at The Breakers,
South County Road, Palm
h, Florida 33480; 561-655-6611;
thebreakers.com; rooms from $200.

ert Zen

gned by New York's Gluckman
ner Architects, the team behind
Guggenheim Berlin and the
ney Museum of American Art's
ion in Manhattan, the new spa at
nchantment Resort is built along
e of adobe brick at the bottom
e red rock Boynton Canyon in
na, Arizona. Named Mii Amo, >

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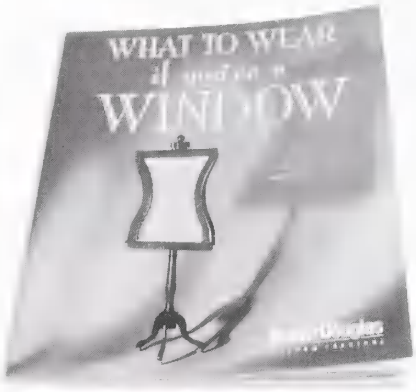
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spa

a Native American word meaning journey or passage, the spa was inspired by the cliff dwellings of the ancient Anasazi. Every morning, guests and therapists meet in the Crystal Grotto, whose spring flows down into the pebble-lined fountain by the entrance. Between appointments, people lounge in the indoor pool, surrounded by a striking terrazzo floor. The *watsu* pool on the second floor looks right up at the Kachina Woman, a sacred rock formation said to protect the canyon from harm. Mii Amo's signature water treatment is the Crystal Bath. During an hour-long session, guests work with a therapist on their chakras and affirmations, are induced into a deeply meditative state, and soak in a hydrotherapy tub surrounded by crystals. A life-altering experience? You be the judge. Mii Amo, Enchantment Resort, 525 Boynton Canyon Road, Sedona, Arizona 86336; 888-749-2137

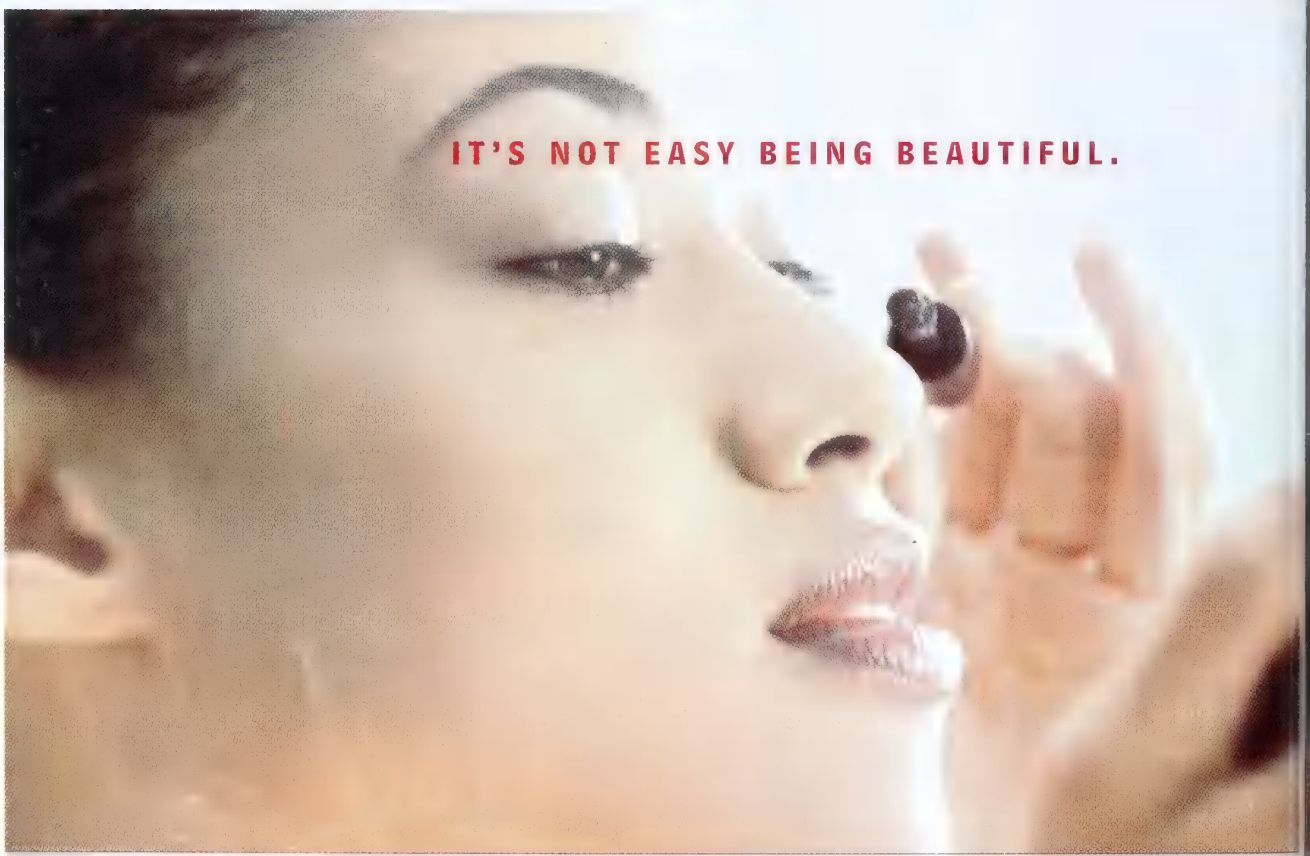


The 4,850-square-foot Hibiscus Pool at the Grand Wailea in Maui.

or 520-282-2900; www.miiamo.co
three-day packages from $1,590.

Montecatini Meets the Pacif

The management at the Grand W
Resort's Spa Grande, on Maui's se
southwestern coast, believes so str
in the benefits of their hydrothera
circuit that it is a prerequisite for
their treatments. This hour-long s
can begin in the opulent Roman n
ble whirlpool, the cedar sauna, or
105-degree Japanese *furo* tub—fol
by a quick dip in the cool plunge
to stimulate circulation. A seven-m
head-to-toe loofah rubdown with
spa's addictive honey mango bath
precedes one of five specialty bath
the Tropical Enzyme bath guests s
in a secret blend of island botanic
Finish with five minutes under the
waterfall massage and you'll be re
to grab an ocean-view deck chair
lanai for a nap. Don't. Go directly
one of the treatment rooms, past



etian-crystal chandeliers in the
y and down the mahogany-paneled
way, for the Ali'i Honey Steam
p. After an exfoliation, clients are
ered in warm honey, wrapped up in
eet, and brought into the steam
n. While they sip lemon-cucumber
r and zone out for ten minutes, their
ty skin will absorb some 80 percent
ne honey; the remaining 20 percent
en rinsed off, leaving a glowing
plexion. Spa Grande at the Grand
ea Resort, 3850 Wailea Alanui,
ea, Maui, Hawaii 96753;
875-1234; www.grandwailea.com;
ns from $410.

eside Idyll

ne 19-acre Lake Austin Spa Resort,
ts benefit not only from the writing
kshops, the culinary classes, and
massages at the Healing Waters
they can also try their hand at
ing, canoeing, or kayaking on the
surface of the lake itself. This casual-yet-ladylike Texas hill country establishment revels in its location. The spa's extensive thalassotherapy program offers such skin-soothing wonders as Champagne of the Sea (don't be alarmed when this seaweed body mask mysteriously starts to squeak and bubble as it heats up on the skin—it's supposed to) and the Blue Lagoon clay treatment. Best of all is the Balancing Act seawater bath in the 70-jet hydrotherapy tub: Following the high-pressure water massage, the newly balanced are wrapped in linen infused with eucalyptus, lavender, and orange blossom essences to cool down and relax. At sunset, settle into one of the hammocks outside and watch the lake as the colors fade into twilight. Lake Austin Spa Resort, 1705 S. Quinlan Park Road, Austin, Texas 78732; 800-847-5637 or 512-372-7360; www.lakeaustin.com; three-night packages from $1,330 for a private room.

Getting Waterlogged

A hydrotherapy glossary

Balneotherapy A type of bath that utilizes hot springs or minerals to reduce stress, boost circulation, and alleviate muscle and joint pain.

Roman bath A heated whirlpool tub, usually for more than one person, equipped with bench seats.

Thalassotherapy Derived from an ancient Greek therapy, treatments that incorporate seawater, minerals, algae, seaweed, and botanicals.

Watsu A form of body work done in a pool of warm water, combining stretching, acupressure, and Japanese shiatsu massage techniques.

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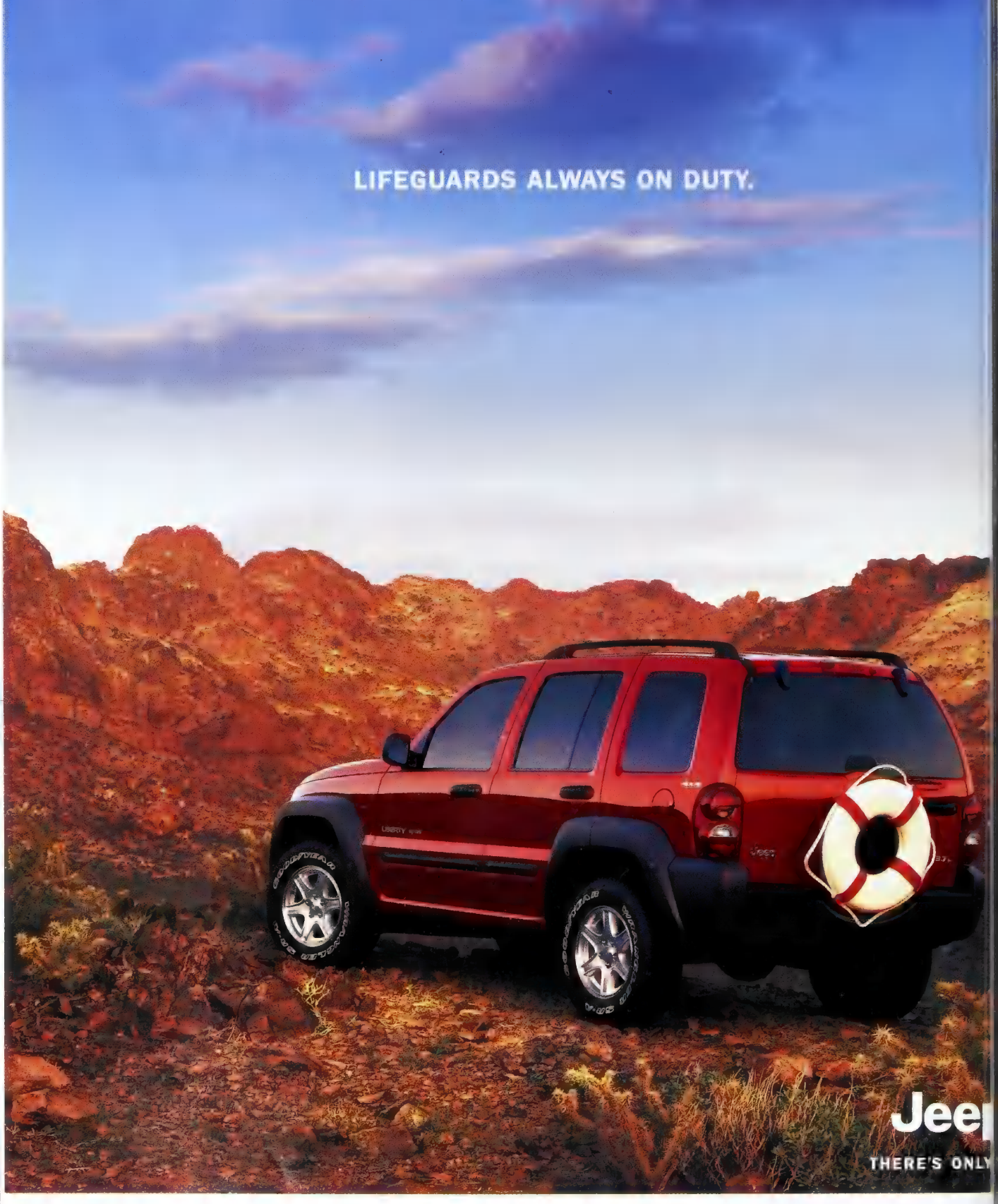
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Cool Decoration...

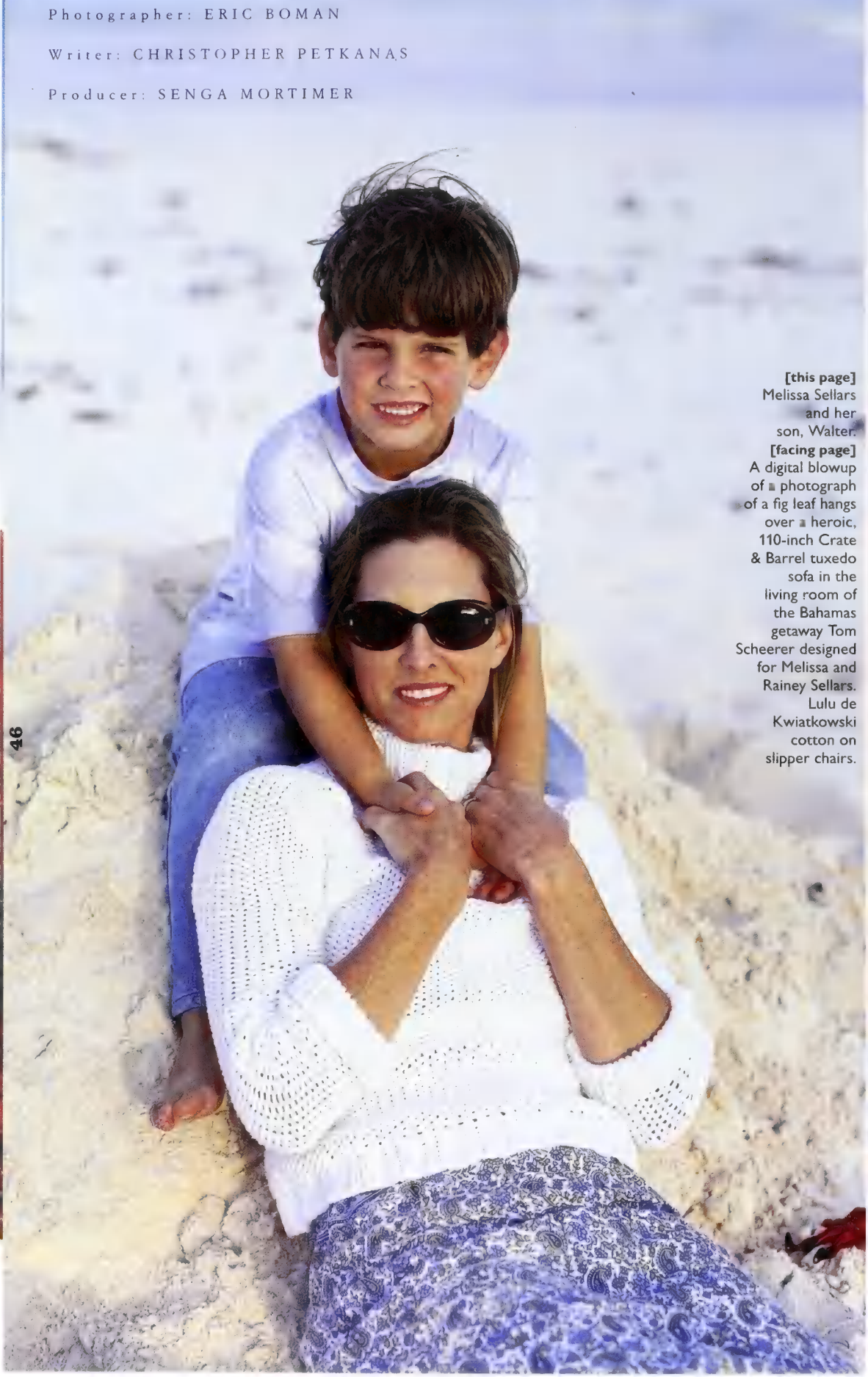
... is the ideal way to take the heat off your summer self. When the weather is hot and sticky, go with the flow. Particularly if it's in a bathroom like the one pictured above. That matte, chalky periwinkle-blue paint job is the foil for the big, new, shiny bathroom sink with the fittings that look like Neptune's treasures.

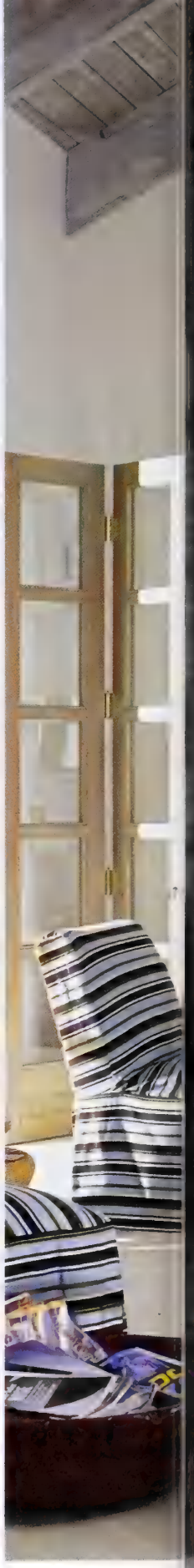
The cool decor of the rooms and gardens on the following pages is specifically designed for the perks of summer: sipping slushy, icy margaritas on a terrace; serving roasted, herbed fish in an indoor/outdoor dining room; taking a four o'clock siesta under a whispery whirring fan; playing twilight backgammon in a breezy foyer. Whether it's a white, wide-open ranch house perched above the Pacific Ocean; a chic, sparsely and imaginatively furnished Caribbean family retreat; a playful, rustic compound on the edge of the Mediterranean; a Shingle-style family manse on the beach in Long Island; or a South African garden resplendent with serene canals, cool decorating is a hot subject. H_2O's the way to go . . . MM

Photographer: ERIC BOMAN

Writer: CHRISTOPHER PETKANAS

Producer: SENGA MORTIMER





[this page] Melissa Sellars and her son, Walter. **[facing page]** A digital blowup of a photograph of a fig leaf hangs over a heroic, 110-inch Crate & Barrel tuxedo sofa in the living room of the Bahamas getaway Tom Scheerer designed for Melissa and Rainey Sellars. Lulu de Kwiatkowski cotton on slipper chairs.

S a n d



A Bahamas house goes from cinder-block clunky to handcrafted chic



[facing page]
By hacking off the rosettes that origin crawled along the b of the living room's Duncan Phyfe–style sofa, then re-coveri and painting it, Tom Scheerer turned a F York junk-shop find something he calls t most Bahamian pie the house. Trumea mirror frame, was knocked together on-site from bits o cypress left over fr the remodeling. W Scheerer distresse the glass himself. [this page] Primed linens and wormho pocky cypress pa was simply treated with floor stain a yellowing full-length rattan Queen Anne

BREAKFAST WITH MELISSA SELLARS AT A SWANK MANHATTAN HOTEL CAN SPIRAL INTO the most delicious retail experience.

"I'll refuse to leave if the waiter doesn't sell me twelve of these," she says, appraising a stylish ridged glass that evokes a bamboo stalk. Sellars wants them for her new retreat in the Caribbean, where she lavishes similar attention on seeming incidentals like ventilation registers (in cane) and paper towels (special-ordered in plain white).

Some might roll their eyes, but if you think a handsome, well-run house doesn't depend on the right iced-tea glasses and paper towels sans bunnies, Sellars will change your mind. A proud, self-proclaimed "housewife" and ipso facto chief decorating client, Sellars, her husband, Rainey, a Young Turk on Wall Street, and their energetic son, Walter, live most of the year in Brooklyn Heights. Patches of sandy downtime are spent in the Bahamas, where three years ago a goat path led Melissa to a ranch house on one of her favorite island's highest points.

Three days later she became the owner of a ravishing knoll and a cinder-block white elephant. Enter designer Tom Scheerer, who solved the couple's architectural problems on a napkin over lunch. Inspiration was supplied by La Ramée, a 1930s sugar-plantation







[left] Bird-hole pull openings on the kitchen cabinets are identical to vents under the eaves that keep the roof on in hurricanes.
[this page] Tom Scheerer is only half joking when he says it's their love of Formica (which surfaces the picnic table) that makes him and client Melissa Sellars such a good match.

house on Guadeloupe that the client and designer both admired for its narrow, low-slung proportions, wraparound veranda, and unbroken, gently sloping roof. Scheerer made the original ranch on the Sellars property disappear by subsuming it into his new plan, using the existing foundation and some of the walls for the front hall, kitchen, living room, and guest rooms. Two bedrooms and the veranda were added.

For Melissa Sellars, the best quality of the house is its newfound plainness. Walls are surfaced in hand-troweled plaster. Floors have traditional Bahamian concrete pavers or artisanal swirl-patterned Cuban concrete tiles. Every door and window was handmade cypress. Bathroom fixtures are unlacquered brass, and lighting components were purchased at New York's Grand Brass and assembled on-site.

{Like Melissa, the house is



unslavishly stylish, practical}

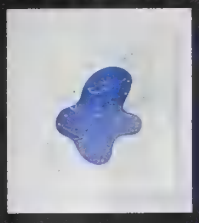


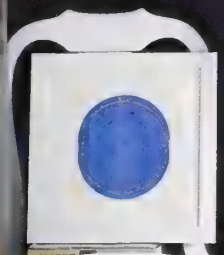


The hideaway's decoration, a true collaboration between Scheerer and Sellars, embodies everything her friends love about her. It's frank, unslavishly stylish, practical. She has no trouble springing for a Saarinen table but won't be bullied into a fancy upholsterer's slipper chairs—Crate & Barrel will do. An Indian cotton from Muriel Brandolini gets along fine with batiks from Sellars's favorite head shop. Never shy about pinching ideas, she cheerfully admits that the picnic table with an X-form base is a rip-off of a rip-off—a copy of a Christian Liaigre–derived piece in her Brooklyn dining room.

You can have a hundred conversations with Sellars about her new house, and the wonderful thing is that they make the same point: The chic is in the minutiae.

[facing page, top] Lavender toilet is from a junkyard in Palm Beach (where else?). Sheet mirror was affixed to wall, then framed with glued-on bamboo strips. On the poured-concrete floor, Benjamin Moore's Tidewater paint. **[bottom]** Tom Scheerer, who is renovating a house of his own near the Sellarses. **[this page]** Tray-ceilinged guest room has extra-long, three-quarter mattresses and craftsman-made maple canopy beds, stained blue to match Urban Outfitters curtains (actually bedspreads).





Horse Crazy

Photographer:
FERNANDO BENGOECHEA
Writer:
ELAINE GREENE
Producers: SENGA MORTIMER
and CHAR HATCH LANGOS

On a seven-acre, oceanside California farm live one couple, two young teens, and nine horses. The equestrienne-designer mother of the family brought comfort and light to a dark 1940s house



Kelly Harmon and Alamo, one of the horses in residence, stand on the terrace off the sunset end of the living room, careful not to cross the threshold. Harmon loves the Swedish Gustavian style, which is seen here in white-painted floor and furniture, country versions of formal chairs.



In every house they have had together, Kelly Harmon has given her publisher husband, Robert L. Miller, the gift of a study. This, the latest, occupies what was a little, windowless attic and the cone-shaped upper reaches of the two-story dining room. Harmon always finds room for a fireplace, here a high-hearth, gas-log design with an antique Swedish mantel shelf on old limestone pilasters. Molly, a Newfoundland-Labrador cross, is looking through glass doors across a new balcony to the ocean.

Two expert joiners were coaxed



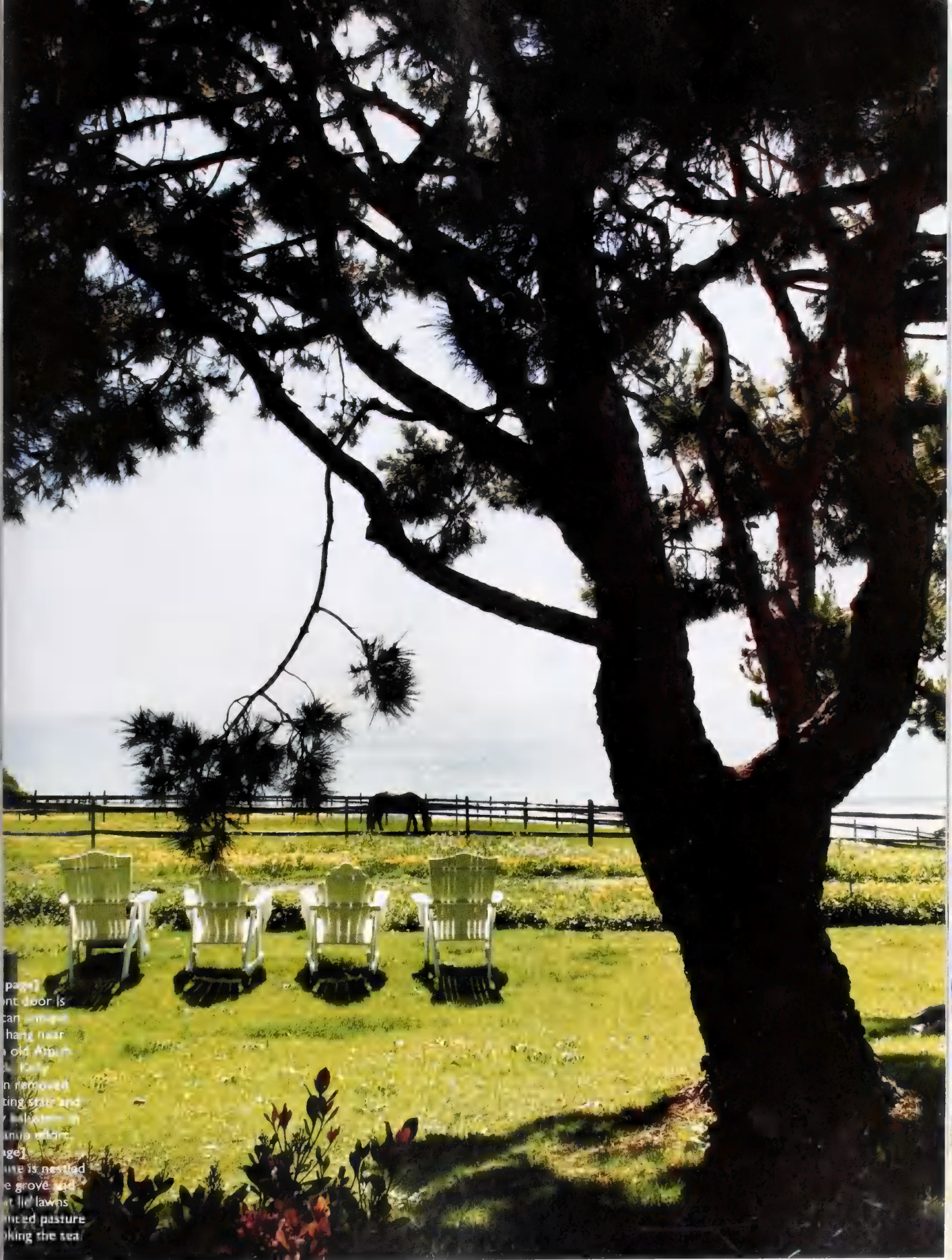
When she was traveling in Europe at the age of 20, Kelly Harmon was invited to a glittering party in a renovated former greenhouse with handsome attached stables. As the guests in their finery filed toward the reception room, horses peered at them, noses over their stall doors, and Harmon was marked forever with a vision of the ultimate glamour: "The horse—just a beast, after all—in elegant surroundings." Now an L.A.-based interior designer, she provides her clients, half of them horse owners who seem to gravitate to her, with this special pleasure.

And Harmon enjoys the pleasure herself at the Malibu farm where she spends every weekend with her husband, Robert L. Miller, a magazine publisher, and their two daughters, Samantha, 14, and Elissa, 13. Three grown children also find this a happy hideaway. The couple have owned the property on a bluff overlooking the Pacific for three years.

The real estate broker had initially presented the house as a likely teardown, but Harmon thought otherwise. It was a sturdy early 1940s building with brick interior walls and a lot of fancy dark wood that she felt needed to be simplified, lightened, and opened to the outdoors—but it was work she knew how to do. The already ideal site plan was such that you could see the original stables from the front of the house and a pasture from the back. If Harmon, who says she's been "horse crazy" since she rode an English



The designer is drawn to the



ly Gustavian style of Sweden]



From her cast-iron, marble-encased tub **[left]**, Kelly Harmon can see her stables and horses. The master bedroom canopy **[below]** hangs from an antique French baldachin crafted of brass with a seashell motif.

saddle on a low brick wall at age 2, needs a touc of equine reassurance, she can just look out a wi dow, even from her bathtub.

When they are not exploring mountain trails on the inland side of their farm, Harmon and he daughters ride on their own bridle paths. These are comfortably covered with a landscaping mat ial known as DG—decomposed granite—which like hard-packed, honey-colored earth instead o the hoof-clogging mud they initially coped with The string of horses, six to begin with, now num bers nine, among them a Thoroughbred, a Morgan, three Andalusians, and a Frisian. A new arena features weathered split-rail jumping hur- dles: "No white plastic allowed," says Harmon.

Three projects are currently in the planning stage: The couple are moving an old farm cottag from a nearby town to save it from demolition (and provide themselves with a guest house). They are going to construct a classic horse barn with stalls on either side and a paddo and they will also add a carriage house for Miller's cars, horse trailers, tractors, and other equipment.

The main house was the first priority, of course, and it was finished more than a yea ago. (The family lived there during much o the remodeling.) Harmon had the ubiquito brick interior walls covered with layers of plaster on which she hand-rubbed glaze un it had an alabaster quality. She removed every second baluster from the stair and indoor balcony railings and lopped thicket of spindles and finials, also ubiquitous, off the posts and beams. She sanded down the remaining wood to the raw surface, then gently distressed and whitened it. This extensive planning and work, aided by Eric Priest and Geoffrey Smith, two master joiners from England whom she coaxed out of retirement, allowed Harmon to achieve her goal: "An easygoing shell at the beach with a whitewashed palette." Simplicity is always a big job.



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Photographer: WILLIAM WALDRON

Writer: CAROL VOGEL

Producer: SENGA MORTIMER

[this page] Samanth
niece of Stewart M
redesigned the ho
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in the upstairs sit
The old wicker fur
re-covered in
fabric from Bern
[facing page] One of
remaining Shingle-st
on the ocean in the
the Manger house
the hurricane of 1938.
walls have been
the roof and chimn



ON THE BEACH



ajor remodeling makes a family house
ylish and comfortable for three generations



[In the 1938 hurricane, the oce



[facing page] A Regency table in the octagonal living room gives the space its focal point. Four benches around it were copied from designs by David Easton, Stewart Manger's boss. The fireplace and mantel are original. **[this page]** The living room entrance is flanked by overscaled Redouté reproductions. An 1880s mantel in the family room **[below]** was restored. On the mantel shelf: a collection of blue-and-white Chinese export porcelain.



OTHER THAN PARENTS, CAN GIVE A YOUNG
ect or designer the first big break? Such leaps
n are something of a tradition, especially in
hitectural world. Le Corbusier designed a
for his parents, as did Robert Venturi and
s Gwathmey, and all were well received,
ly and publicly.

renovating an existing family house for
s with four grown children and three grand-
en could be a designer's domestic nightmare.
and Dad are not the only clients; nosy broth-
l sisters give their opinions freely on every-
rom door handles to countertops. "They
nt to approve every decision," admits
t Manger, 33, an associate at Easton-Moss,
nhattan decorating and design firm.
nger's task was to renovate an 1880s Shingle-
ouse in the Hamptons where Manger's par-
ve spent every summer since the early 1960s.
lieved to be the oldest example of the genre
nding on the beach. "It survived the hurri-
f 1938 despite the fact that the ocean swept
h the lower floor," Manger says.
nger asked Brian Covington and Susan
n, architects who were then working in his
to help with the project. Manger's older

vept through the lower floor]



66

"The rooms have to survive kids tr



[facing page] Stewart Manger restored the 1880s red oak staircase and covered the walls with grass cloth to create a backdrop for a set of turn-of-the-last-century fish prints. **[this page]** Manger and his niece, Samantha, like to play backgammon in the sunny entry hall.

n with sandy feet and wet swimsuits





[this page, clockwise from left] White paint with blue det revived a French Provincial armoire in the guest room; fla it are a pair of 1920s wheelback chairs, also freshly painte Although they are renovated, the old bathrooms keep the period feeling with traditional wood beadboard for the tu and walls. Stewart Manger's own bedroom is neutral in co and natural in materials, such as the grass-cloth wallcover bamboo bench, and sisal floor matting.



brother, Bill, found a 1910 glass negative of the house in a local shop and had a print m as a starting point. "From there we could c the authentic architectural details," Mange recalls. The house had been altered in the 1950s and no longer possessed all of its ori nal windows, moldings, or balustrades.

The ground level of the three-story buil ing consisted of seven maid's rooms and a breezeway for carriages. Manger and the ar tects decided to gut the entire level and ma small apartments with a communal kitchen Manger and his two brothers. They copied moldings from upstairs for all the new roor so that they would harmonize.

The designer kept the furnishings simpl and found much of it in local shops and tag sales. "Many of the decisions were made in response to the original architecture," Man says. The blue walls in a guest room, for ex ple, echo the blue tiles in the room's existin fireplace. Few of the windows have proper curtains; rattan blinds were used instead to in with the honest, 19th-century American quality of this building style.



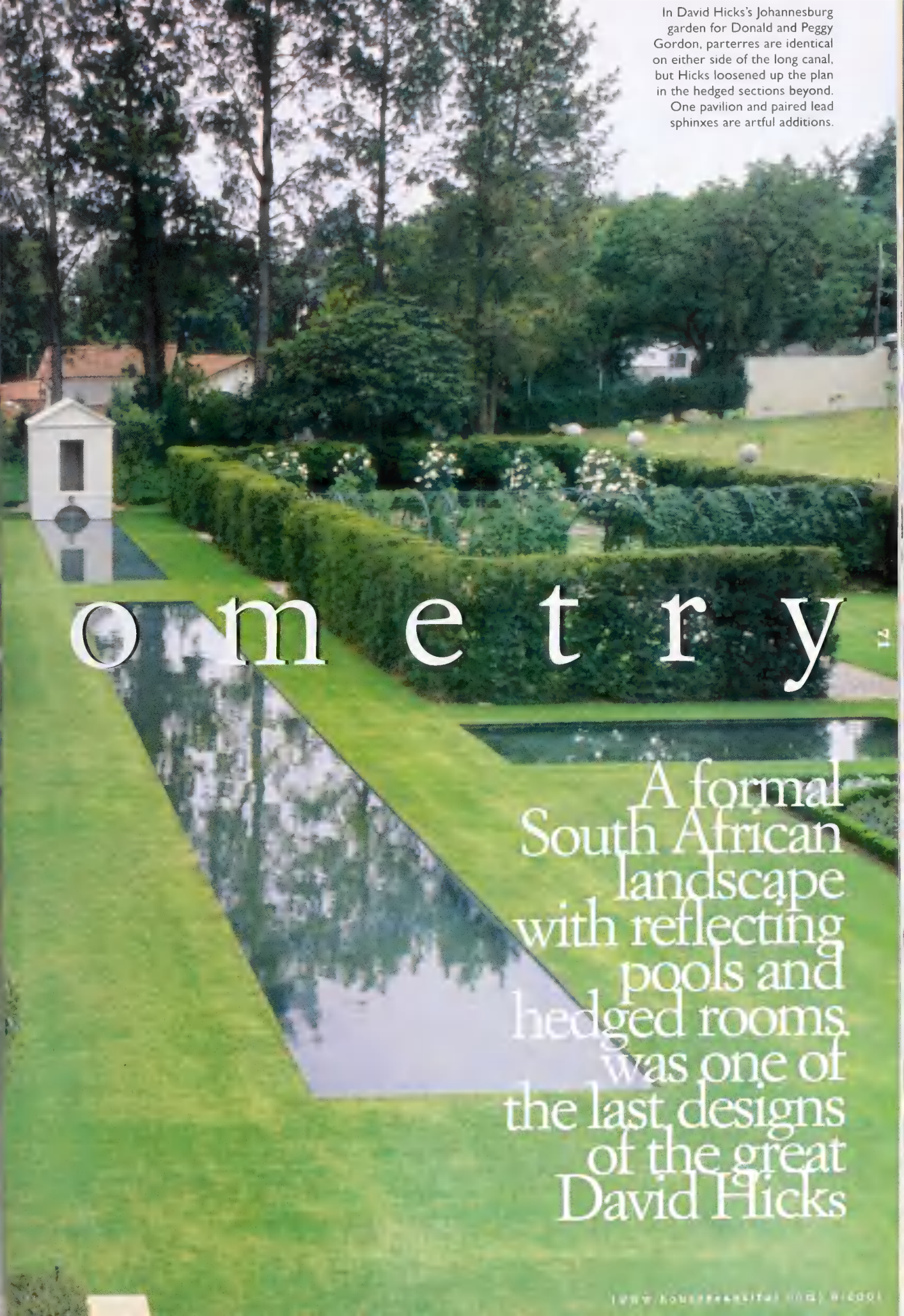
[this page] The pale yellow and white communal kitchen on the completely remodeled ground floor was designed to look as though it had always been there, with tongue-and-groove paneling and hemlock floors. In the doorway, Stewart Manger enjoys his handiwork.

Photographer: JERRY HARPUR

Writer: ELIZABETH H. HUNTER



Fresh C



In David Hicks's Johannesburg garden for Donald and Peggy Gordon, parterres are identical on either side of the long canal, but Hicks loosened up the plan in the hedged sections beyond. One pavilion and paired lead sphinxes are artful additions.

ometry

A formal South African landscape with reflecting pools and hedged rooms was one of the last designs of the great David Hicks



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WHEN PEGGY GORDON CALLED DAVID HICKS FIVE YEARS ago, they had never met. Nevertheless, she asked the English designer, famous for his inventively rigorous landscapes as well as his iconoclastic interiors, whether he would be interested in creating a garden for her in Johannesburg. "I certainly would," he replied. Then she asked when he could come take a look and he said, "How about this weekend?"

Hicks's son, Ashley, remembers, "My father adored South Africa, both the people and the countryside." What's more, Britain-based David Hicks, who died in 1998, loved working on gardens far from home. To those who asked whether landscaping was daunting in climates very different from England's, he would explain that in fact the work was always straightforward: "At the outset, as I do with every new commission, I go into the house and look out the windows of the living room, dining room, and main bedroom; only then do I go out into the garden, immediately visualizing what should be seen from those three important rooms."

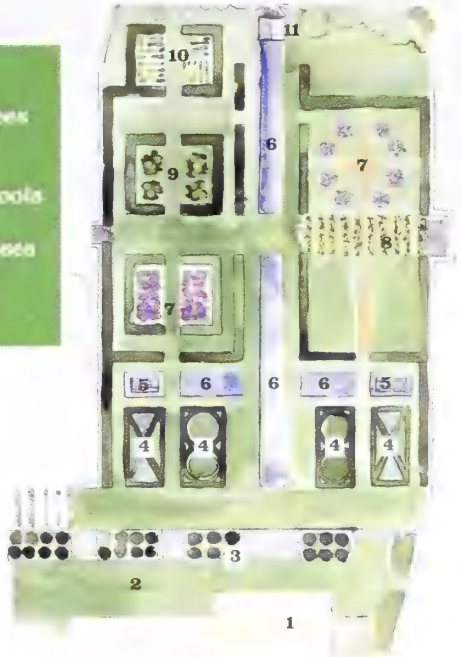


Peggy Gordon remembers, "He came, saw the grounds, took all the measurements, went away, and produced a plan within a week." Hicks's work is all the more astonishing given that he designed for a flat site although the Gordons' property had a significant slope. "It was a tremendous undertaking," Peggy Gordon says about leveling the landscape, "because we're on solid granite here." Fifty truckloads of topsoil were removed, then brought back after the granite had been blasted with dynamite.

Hicks's design, inspired by the crossing canals of the early-20th-century water garden by Sir Edwin Lutyens at the Viceroy's Palace in New Delhi, is formal, symmetrical, and filled with the geometric shapes he loved so dearly: the long, narrow rectangles of water, the square garden rooms enclosed by tall hedges of eugenia, the camphor trees trimmed into spheres and hemispheres, the parterres laid out with circles and triangles.

Gordon and Hicks saw eye to eye on almost everything, except when the designer suggested using only South African plants. "Definitely not," said Gordon. "I see native plants all the time and wanted something different." They both adored roses, so Hicks planted David Austin varieties in two of the eugenia-hedged sections and designed a tunnel for 'Golden Celebration' climbers. They flourish so luxuriantly in October that "you can't stick a pin between the blooms," says Gordon proudly.

1. House
2. Terrace
3. Camphor trees
4. Parterres
5. Sphinxes
6. Reflecting pools
7. Roses
8. Tunnel of roses
9. Fruit trees
10. Vegetables
11. Pavilion



Photographer: TIM BEDDOW

Writer: CHRISTINE PITTEL

Producer: MIGUEL FLORES-VIANNA



It is an adventure just getting to the remote, secluded site where L.L. Bean chairs **[left]** furnish a picturesque p

{Roughing it in style on Spain's rugged C

qués

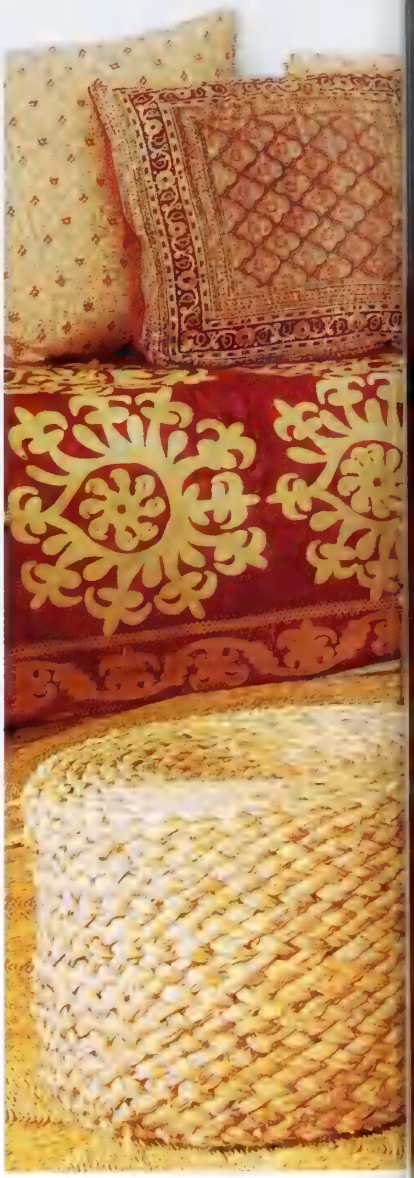


arry this granite slab, now a table **[right]**, up to the terrace—a favorite setting for leisurely, open-air meals.

a with Los Angeles designer Peter Dunham}



[left] Yellow wildflowers—picked in the spring by Antonia Soler, a local woman who cooks for Dunham—hang in the original stone house all summer and scent the air. The coral on the shelf was fished up by Antonia's husband, Manel. The cushion fabrics are the designs of Kathryn Ireland, a frequent visitor. **[this page]** Every year, designer Mattia Bonetti arrives with another torero for the mantel in the living room, furnished with simple straw mats, Indian prints, and vibrant *susanis*.

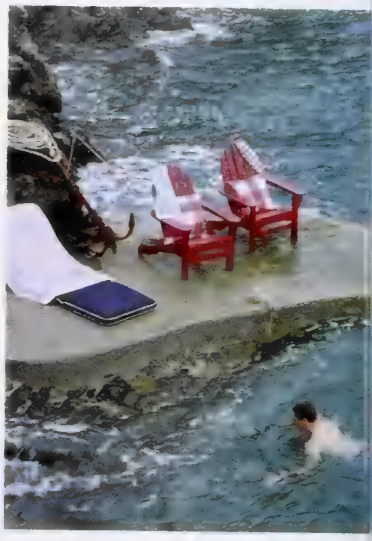


YOU PRAY THAT EACH HAIRPIN TURN ON THE LONG, WINDING MOUNTAIN ROAD is going to be the last. Finally you round a bend and see a string of whitewashed houses along a rocky bay where the foothills of the Pyrenees meet the Mediterranean. A big white church presides over the panorama, like a proud Spanish bride draped in her mantilla. This is Cadaqués (pronounced *Ca-da-kez*), a tiny fishing village about two hours north of Barcelona. "It was always very wild and untamed, and by some miracle it still is," says Los Angeles designer Peter Dunham, who has been making this pilgrimage for decades. Picasso, Matisse, and Marcel Duchamp all came here to paint and relax, and the town retains the slightly unkempt, rakish air of an artist's haven. "We would park our car by Salvador Dali's house and then throw our groceries, our friends, and the newspapers into a boat for the 20-minute ride to our landing," remembers Dunham. "Then we'd have to carry everything up a steep flight of steps, carved into the cliff, that leads to our house."

When Dunham's bohemian parents first saw a centuries-old fieldstone hut standing in this spot, there were no neighbors, no electricity, no water (just a cistern collecting rain), and no easy access. A goat path over the hills led back to the village. (Life became a little less challenging a few years ago with the construction of a rudimentary private road.) Pooling their resources, the Dunhams and a group of fellow American expatriates purchased the property and hired the proprietor of the local café to add a semicircle of simple rooms facing the sea. "All the materials had to be brought over by boat, and then a chain of donkeys hauled it up to the site," says Dunham. "It's basic peasant architecture—whitewashed masonry walls, terra-cotta floors, red tile roofs."







[this page, clockwise from below] Manel Soler displays the daily catch. A qu corner for talking or reading. Built-in bedroom furniture is virtually maintenance free. The boat landing is a good place to sun after a morning dip. **[facing page]** Traditional Mediterranean blue paint brightens the kitchen furniture as well as the window trim.





"Here life is idyllic. It seems to be all about ea



During his childhood, the compound operated as a eshift family summer camp. One building served as a hen, another became bedrooms, and a third caught the flow of nannies and children. "Sometimes there were ve kids sleeping in one room," says Dunham. "The ts used to drink a lot and play cards. There was no living room until I created one. You lived outdoors. yone got up with the sun and finished dinner by candle- . At night you carried a torch to get to the privy, which open to the stars. It was very primitive—and utterly derful."

Over the years, couples dropped out, and Dunham's par- bought up their shares. When their son took over, he aced battered U.S. Army cots with built-in plastered fur- niture, and covered the sofas and beds with colorful *susanis* from Uzbekistan and Indian block prints. Today there's an outdoor shower and cold running water, but Dunham refuses to install electricity or a phone. "Too much civilization would destroy the magic," he explains. "Although I do have to be slightly careful about whom I invite." Regulars like designers Ashley and Allegra Hicks, Madison Cox, and Christian Louboutin are happy to brave the hardships and visit Dunham, who comes for at least three weeks every summer with his partner, Peter Kopelson. "There's noth- ing—not a dinner at L'Ami Louis or a ride on somebody's private plane—that gives me more pleasure than that first swim right after I wake up in the morning at Cadaqués. It's the single greatest luxury of my life."

nking, and swimming," says Peter Dunham}



Master Baths

{The plain vanilla bath is out; opulence and drama are i



{"We were able to use the very finest



IF ALL THOSE PLAIN WHITE TILE BATHROOMS HAVE STARTED TO MELT TOGETHER INTO ONE COLORLESS PUDDLE IN YOUR MIN inspiration from three that rise to a new level of style. **[preceding pages]** For a couple in Bernardsville, New Jersey, who req a home with the aura of a French château, the New York firm of Diamond Baratta Design put Louis XVI on tap, tempere clean, classical restraint, for a master bathroom that is rich yet refreshing. The walls are mint green, but the alcoves and chair motif are periwinkle blue. William Diamond says, "A lot of people don't use blue and green together, but I think it's a magical nation—like the purple-blue sky and incredible green water in the Caribbean." Recessed vanities (console tables topped with n and fitted with oval sinks and P.E. Guerin brass taps) face each other across the gleaming marble checkerboard floor. Compar to the vanities house a shower and a toilet. The antique Louis XV–style slipper chairs covered in chintz lend a soft touch

als—that's any decorator's dream"}



[facing page] The floor's oval sunburst inset in marble radiates from the center of the symmetrical room. **[this page]** Marble paneling surrounds a pair of antique sinks that were refinished; mirrors with silver gilt bevels mimic the paneling. Medicine cabinets are set into the sidewalls of the alcove.

LTHOUGH THIS IMPECCABLE BATH LOOKS LIKE IT WAS ALWAYS A PART OF THIS HYDE PARK GATE TOWNHOUSE IN LONDON, in fact it is a gut renovation. From the master bedroom, looking across to the window at the end of a dressing room and bath, New York designer Joan Schindler created for an American couple an enfilade of paneled alcoves using marble, and mirror that echo one another seamlessly. She was fortunate to find everything in pairs—antique sinks and ain shelves unearthed in Provence, old etched-glass doors found in London, exquisite antique sconces. She had all the al fittings replated in nickel, and to solve the problem of old-fashioned hot and cold taps with no mixer, she simply had t taps set to the temperature each user prefers. A linen closet and WC, placed behind the etched-glass doors, face each at the windowed end of the room. Schindler collaborated with architect Kim Doggett on the project.



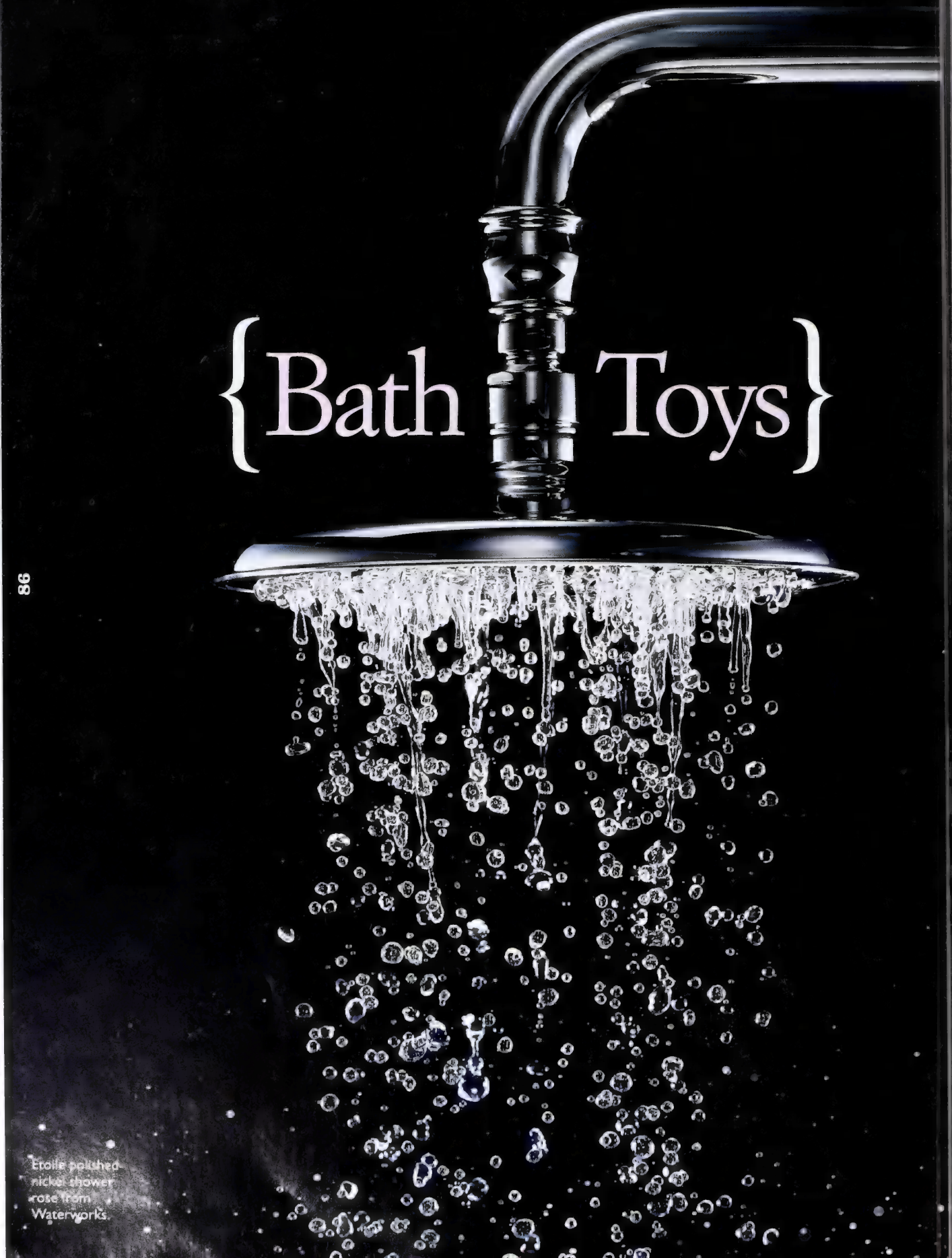
BECAUSE THIS WAS A GUEST BATH, WE FELT FREE TO GO A LITTLE CRAZY," SAYS DESIGNER KELLY WEARSTLER OF KW in Los Angeles. One of six baths in a newly constructed Brentwood house, it has walls covered floor-to-ceilin broad expanses of white and pink mosaic tile. "The bath is an odd shape, so the horizontal banding helps uni the space," says Wearstler. The tub, shower, and a steam shower are enclosed by a glass door in one large compartmer allowing a bather to steam or soak. A Carrara marble two-level stepped vanity is bisected by custom-designed eboni walnut cabinetry with vintage Chinoiserie pulls replated in chrome. The madcap mix of a curvy forties chair, sixties- light fixtures, and giddy French Rococo mirrors set against the shimmering pink tile has the confidence of a woma in perfect makeup. "Color is timeless," believes Wearstler. "The effect just depends on what you surround it with."

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ry Soloman.



Everything about the look is five-star. From nickel-plated hardware and glass towel rods to pale pink toiletries, these items are definitely puttin' on the R

{Bath Toys}



Etoile polished nickel shower rose from Waterworks.



[THIS PAGE, BATH PRODUCTS CLOCKWISE FROM FAR LEFT] Glass and polished-chrome Optima Towel Bar from Ralph Lauren Home. Bellora's pink waffle towel. Prada's hydrating body cream. Michael Smith's nickel cross handle from Kallista for Ann Sacks. Polished-nickel Berling soap dish from Ralph Lauren Home. Coté Bastide square soap at Waterworks. Polished chrome cross handle from Price Pfister. Porcelain cross handle from Chicago Faucets. Christian Dior's exfoliating body scrub. Chanel No. 5 bath gel. Bath foam from Armani Casa. Air Freshner spray from Armani Casa. Ralph Lauren Romance bath and shower gel. **[TILES]** Handmade pictorial tiles by Tempest Tile through Artistic Tile. Large multiple diamond square tile by Barbara Barry for Ann Sacks. Metroline white relief tiles at Artistic Tile.

Bath foam

930s Grand Hotel}

Photographer: STEPHEN LEWIS Producer: ELIZABETH MAYHEW

{POW! WOW! Color Me Happ

For people who can't get enough primary action, these playful solutions—how about an orange faucet?—make bathing a vibrant pastime

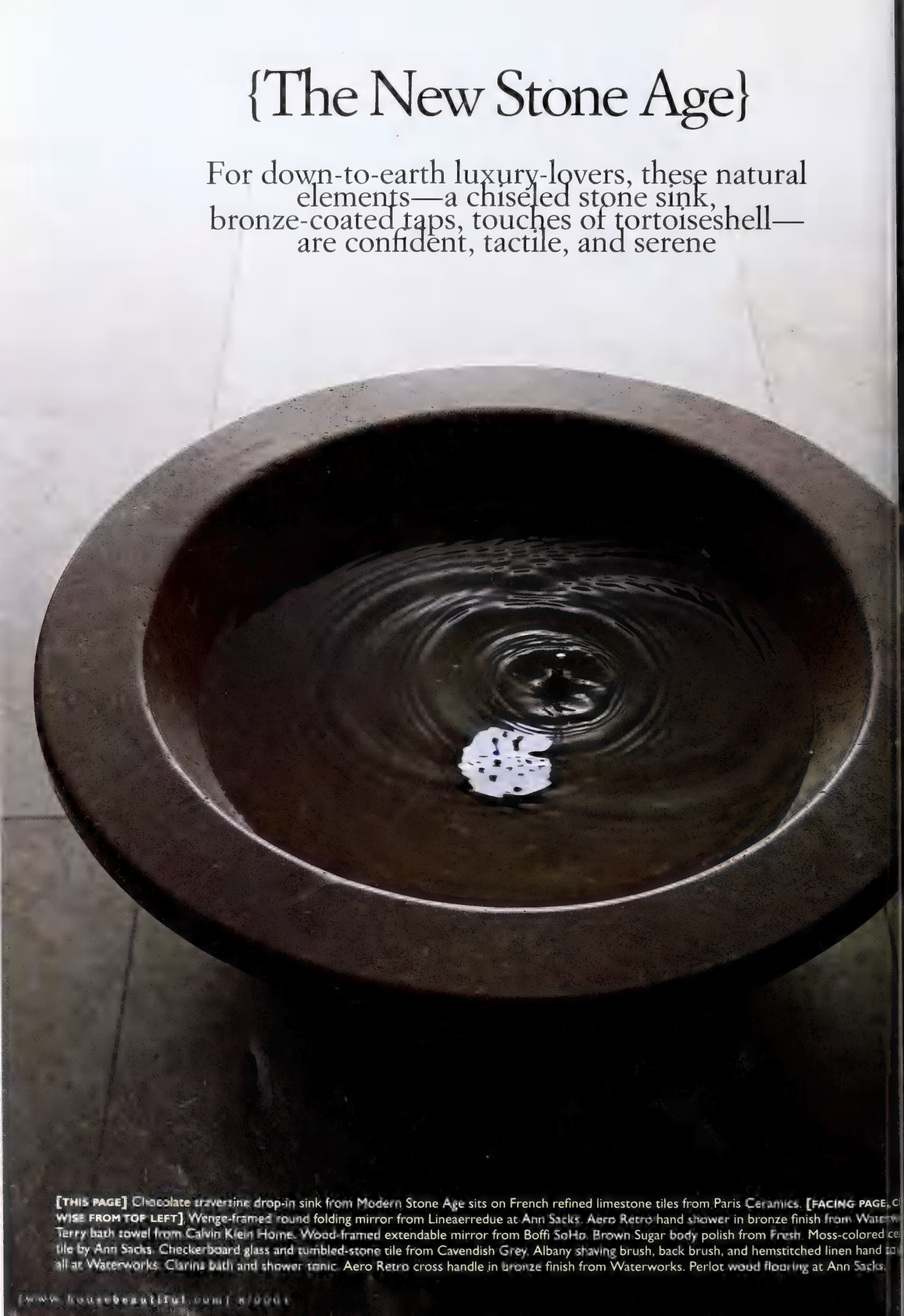


[THIS PAGE] Meta Luce faucets in blue, green, and orange from Dornbracht. **[FACING PAGE, CLOCKWISE FROM TOP LEFT]** Wamsutta's Centennial bath towel i marigold. Bathing brush at The Terence Conran Shop. Lancôme's AromaCalm leg and foot gel. Tear-drop–shaped shower gel from Alfred Sung. Turquoise bath Lilly Pulitzer from Dan River. Neals Yard Chamomile and Jojoba conditioner. Red bath towel from Tommy Hilfiger Home. Alessi's Sygma clothes hook at Moss Arden foot polish. Ice Green Belle bath towel from The Terence Conran Shop. Logos terrazzo-style tile from Bisazza. Elchim hair dryer. Ribbon-striped blue b from Utica. Estée Lauder Healing Essence. Yellow rubber soap dish from The Terence Conran Shop. Verveine soap bar at Waterworks. Shiseido Relaxing Bath

LANCÔME
PARIS
AROMA
CALM
CHAMOMILE & JOJOBA CONDITIONER
elchim
ESTÉE LAUDER

{The New Stone Age}

For down-to-earth luxury-lovers, these natural elements—a chiseled stone sink, bronze-coated taps, touches of tortoiseshell—are confident, tactile, and serene



[THIS PAGE] Chocolate travertine drop-in sink from Modern Stone Age sits on French refined limestone tiles from Paris Ceramics. **[FACING PAGE, CLOCKWISE FROM TOP LEFT]** Wenge-framed round folding mirror from Lineaerredue at Ann Sacks. Aero Retro hand shower in bronze finish from Waterw Terry bath towel from Calvin Klein Home. Wood-framed extendable mirror from Boffi SoHo. Brown Sugar body polish from Fresh. Moss-colored ce tile by Ann Sacks. Checkerboard glass and tumbled-stone tile from Cavendish Grey. Albany shaving brush, back brush, and hemstitched linen hand to all at Waterworks. Clarina bath and shower tonic. Aero Retro cross handle in bronze finish from Waterworks. Perlot wood flooring at Ann Sacks.

fresh

dish

Sea Power

{A young chef takes command of the kitchen at the Coach House on Martha's Vineyard. By John Hough, Jr.}



Lobster roll—an American classic—with garlic potato chips and frosty ale.

BRAD GATES GREW UP IN RURAL Indiana, and when he came east to study at the French Culinary Institute in New York City, fresh seafood was a revelation. "I'd never been exposed to it," he says. "I had absolutely no idea." Today, after stints at the Union Square Cafe and the Tribeca Grill in New York, the youthful and outgoing Gates is executive chef at the Coach House in Edgartown, the fashionable old whaling port on Martha's Vineyard, where fresh seafood is a legacy.

"In the off-season, I split it down the middle," Gates says, "but in summer, seafood sort of takes over the menu." This is when island fishermen come around to sell bluefish, striped bass, bonito, and lobster. "I love to bring in the first catch," says Gates. "I love that first moment."

Gates is an inventor, and his menu changes constantly. "I like to dabble in the exotic," he says. Ginger honey and soba noodles adorn Long Island duckling. Teriyaki of tuna and salmon is a customer >



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favorite. (Gates sears the tuna like filet mignon.)

The Coach House is the main restaurant of the Harbor View Hotel, a tall, broad, gray-shingled Victorian overlooking Edgartown harbor. The hotel opened in 1891. The restaurant has often been renovated and rechristened; the most recent makeover, which took place in 1998, removed two walls and replaced them with uninterrupted French doors offering a wraparound view of sky, shore, and blue water.

Inside, the restaurant has a decorous, unhurried, 19th-century feel. It's a dignified room with varnished wood columns and pilasters, and a hardwood floor.

In the long days of summer, you might begin your dinner in full daylight. Candles have been lit on the tables by the time you order dessert. The chocolate mousse comes in a shell of dark chocolate, the crème brûlée in a hollowed-out orange. By now, the luminous panorama seen through the French doors is fading to steel-blue, but still the daylight lingers. And, in the comfort of the Coach House, you'll be tempted to do the same.

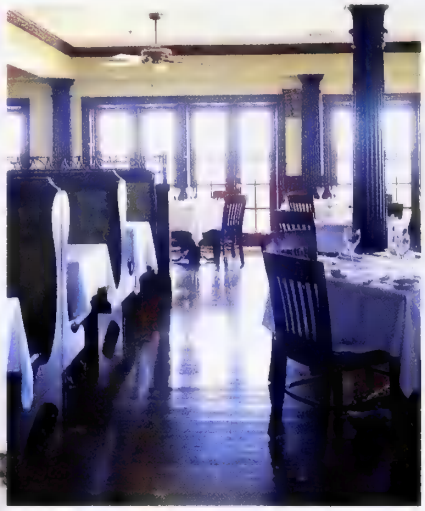
The Coach House at Harbor View Hotel, 131 North Water St., Edgartown, MA 02539; 508-627-3761.

[clockwise from below] Chef Brad Gates takes a break from the kitchen. The handsome Coach House dining room. Working lighthouse overlooking Edgartown harbor.



lobster roll

- 2 tablespoons mayonnaise
- 1 teaspoon freshly squeezed lemon juice
- 1 tablespoon finely diced celery
- ¼ cup finely shaved fennel
- ½ teaspoon salt
- Freshly ground black pepper
- 1 pound freshly cooked lobster meat (from two 2-pound cooked lobsters) cut into ½-inch pieces
- 4 1½-inch-thick slices sourdough bread, top split lengthwise to form a pocket
- 1 handful baby lettuce
- Garlic potato chips (recipe follows)



Mix mayonnaise, lemon juice, fennel, salt, black pepper to ta lobster meat in a bowl. Set asi

Toast or grill bread on both Gently pry bread pockets oper fill with lobster mixture. Top w lettuce. Serve with garlic potat Serves 4.

garlic potato chips

- 3 pounds Idaho potatoes, pe
- 1½ quarts vegetable oil
- 3 tablespoons unsalted butte
- 1 tablespoon pressed garlic
- 1 teaspoon salt

Slice potatoes into rounds abou 1/16 inch thick with a mandoline Place potatoes in a large bowl a rinse under cold water until wa runs clean. Thoroughly dry pot with paper towels.

Heat vegetable oil in a heavy over medium heat until a therm ter reads 300°F. Fry potato slic small batches, stirring constant until light brown, about 5 minu per batch. Place on a cookie sh lined with paper towels. Cool. can be made several hours ahea

Melt butter and garlic in a sa pan over medium heat. Do not garlic brown. Drizzle over chips Add salt and mix gently. Set asi for 15 minutes. Place chips on a parchment-lined cookie sheet. in a preheated 350°F oven until about 5 minutes. Serves 4.

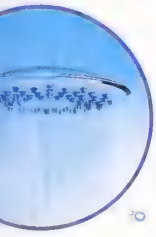
spirits

Sierra Nevada Pale Ale
1999 Chalone Pinot Blanc, Monterey, California
1998 Vine Cliff Chardonnay, Napa Valley, Californi





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pik vitality

Producer: AMANDA DAWSON

Writer: LINDA HALES

Porch Proud

{Mary Douglas Drysdale furnishes an indoor/outdoor retreat at Restoration Hardware}



Victorious after her 90-minute sprint thr the Georgetown sto Mary Douglas Drysc right, holds aloft a prize—an ornament windmill—as HB's Amanda Dawson ch

WASHINGTON, D.C., INTERIOR AND ARCHITECTURAL designer Mary Douglas Drysdale grew up in Charlottesville, Virginia, and loved sleeping out on the porch so much she would bundle up under quilts until snow sifted through the screens. So when House Beautiful challenged her to furnish a screened porch on a 90-minute decorating dash through Georgetown's Restoration Hardware, Drysdale eagerly accepted. Within moments, the designer had come up with a concept: a multipurpose porch with spaces for reading, dining, and even sleeping. With a budget of $3,000 and HB's Amanda Dawson clocking the project, Drysdale was off to circle the store.

"You've got to have fun whatever you're doing," Drysdale said as she reached into a cookie jar filled with cute brass hammers. >



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dinnerclub debut

Dinner clubs are
bringing up all
over the country.
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easy, convenient
and lots of fun.



Photograph by Joel Benjamin

You love to cook, you love to entertain, you just don't have the time to do it all. Dinner clubs solve that problem; each person prepares just one course, and the club can even be set up so the host doesn't have to cook. Here are a few tips from S.O.S®, the maker of CleanRinse Scrubber sponges, for starting your own dinner club.

Choose your club members. Pick responsible friends who enjoy cooking and love eating. It helps if everyone in the club lives in the same area. Meet to decide who will organize and host each dinner.

Make a menu. Menus built around a theme are not only fun and inspiring, but they also allow members to learn about different cultures and sample cuisines that may not be otherwise available in your area. Pick interesting dishes—food that your club members wouldn't make on their own—but nothing too challenging. Use your imagination: "Oktoberfest" might introduce members to the traditional foods of Germany, while "A Night in Tuscany" would showcase dishes from central Italy. Put together an appropriate menu, collect recipes and mail them out a month before the actual event.

Share the cost. Be sure that one member isn't shouldering all of the financial burden. Some dinner clubs total their expenses at every dinner and split the costs evenly; others pitch in only when one member has had to contribute much more than the others.

Take notes. You'll want to remember your first dinner club night. Take pictures and keep a scrapbook; at future dinners, you can bring it out and remember meals gone by. Save every menu and recipe you use; you might want to collect them for your own dinner club cookbook.

Enjoy yourself. If your soufflé falls or your pasta is overcooked, remember: This is supposed to be fun. Relax. It's called a dinner club, but it's about your company, not your cuisine.



The S.O.S® CleanRinse Scrubber sponge can help jump start your cooking club. Enter the "Dinner Club Starter Kit" Sweepstakes and you could be one of the six grand prize winners who will receive an **8-piece set of Circulon® Style cookware. Each set includes 1-and 2-qt. covered sauce pans, 8-qt. stockpot, open skillet, 10" open sauté pan. Eight runners-up will each receive a Circulon Style 5.5-qt. Covered Casserole and a 10.5" Everything Pan.**

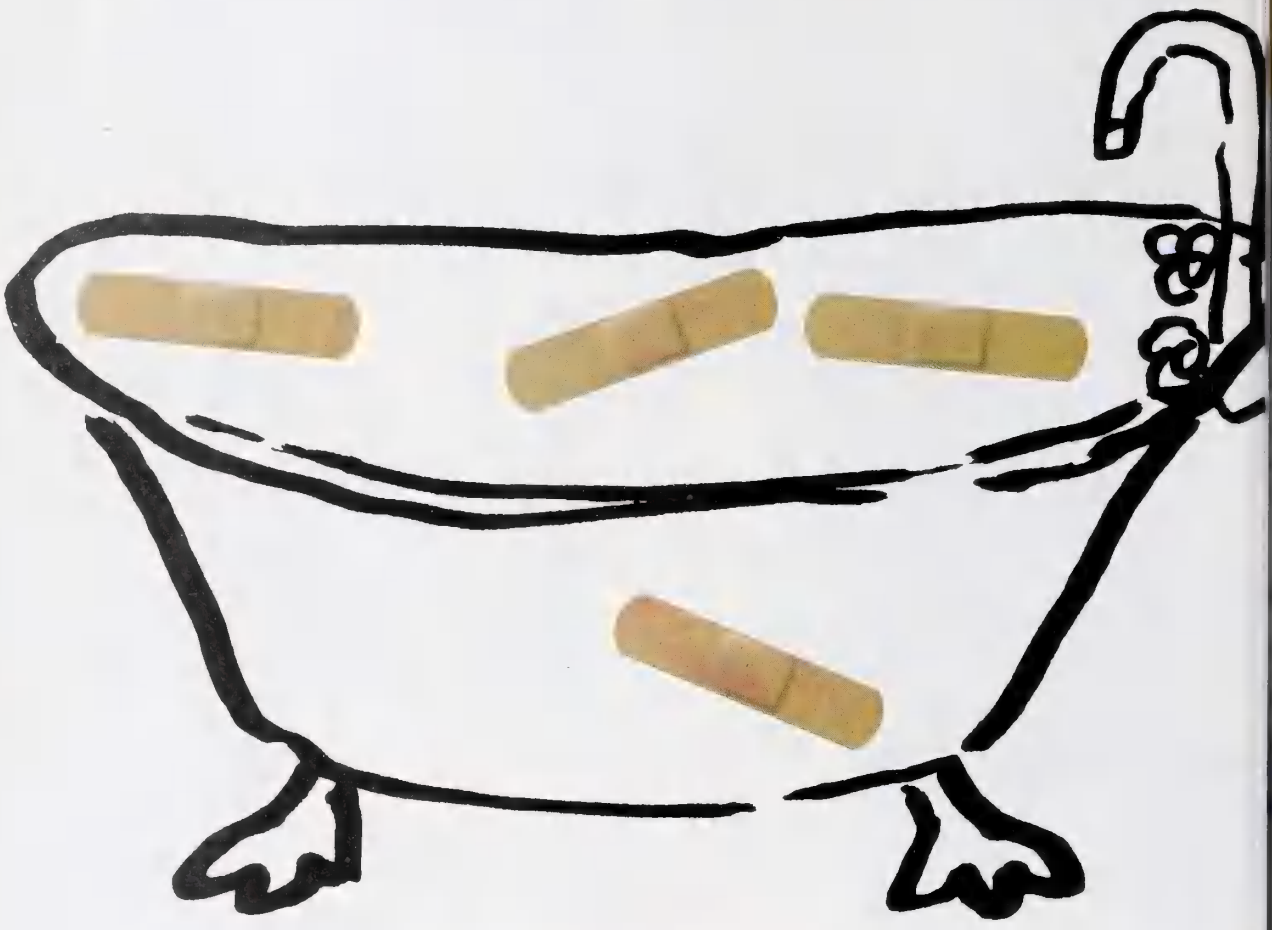
Winners also will receive a year's supply of S.O.S® CleanRinse sponges. The unique brush-like scrubber on this new sponge is tough on messes, safe to use on all surfaces, and it rinses clean. S.O.S® CleanRinse sponges will help you preserve your Circulon® cookware for dinner club cooking in the years to come. See rules for entry.

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OFFICIAL ENTRY RULES: TO ENTER: Hand prin complete address, telephone number with area code an on a 3" x 5" card and mail to: Clorox S.O.S "Dinner Cl Sweepstakes, P.O.Box 3007, New York, NY 10108-3007. per person. Entries must be postmarked by Novembe received by November 10, 2001. The Clorox Company a Nast Publications, Inc. ("Sponsors") are not responsib errors or for late, lost, stolen, postage-due, misdirected, damaged, incomplete or illegible entries. All entries exclusive property of Sponsors and will not be ack returned. SELECTION OF WINNERS: Winners will be random drawing from all eligible entries received. D conducted in New York, NY on or about November 1 representative of Sponsors, whose decisions will be fin in all respects. Winners will be notified by telephone or m November 15, 2001. All prizes will be awarded. In noncompliance with these rules, or if prizes or prize n returned or are otherwise undeliverable, prize may be awarded to an alternate winner. PRIZES: Six (6) Circulon® Style 8-piece Cookware Set, including 1 and saucepans, 8 qt. stockpot, 8" open skillet and 10" op (ARV $488 each). Eight (8) First Prizes: Circulon® S including 5.5 qt. casserole and 10.5" everything pan (AR Odds of winning depend on the number of eligible ent Income or other taxes, if any, are the sole responsibility Prizes are non-transferable, and no cash redempt substitution is allowed, except at the sole discretion of S reserve the right to substitute a prize of equal or ELIGIBILITY: Sweepstakes is open to legal U.S. residen years of age or older as of the date of entry, except Sponsors, their affiliates, subsidiaries, agents, ad promotion agencies, and the immediate family membe residing in the households of the foregoing. Void in Puert the U.S., and wherever prohibited by law. GENERAL Sweepstakes subject to all applicable federal, state and regulations. Entrants agree to be bound by such regu Official Rules and the judges' decisions. Winners may sign and return an Affidavit of Eligibility/Liability and Publicity Release within 14 days of attempted notificatio winners may be chosen. By entering, participants relea their affiliates, subsidiaries, advertising and promotion their respective directors, officers, employees and age and all liability with respect to this to this Sweepsta without limitation, injuries, losses or damages of any k from acceptance, possession, use or misuse of any where prohibited by law, acceptance of a prize constit consent to the use of his/her name, likeness, and entry f and promotional purposes without further compensation. W For list of winners' names, available after November 15, SASE to: Clorox S.O.S "Dinner Club Starter Kit" Sweepsta P.O. Box 3007, New York, NY 10108-3007. The Clorox Company, 1221 Broadway, Oakland, CA The Condé Nast Publications, Inc., 4 Times Square, New Y


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"Instead of worrying about decorating rules, do something unexpected." As if to prove her point, Drysdale picked up a wood-slatted laundry basket—and turned it upside down. "In today's multitasking world, it's a tea table."

The store's stock of classic Adirondack-style chairs had not yet arrived on the floor, so Drysdale grabbed a catalog and placed an order for four—her first big commitment. At $225 each, they would take almost a third of her budget, but two would leave guests standing. "I like shapely things," says Drysdale. "I'll paint and stencil them to be personal. That's the point. You can do it yourself. What's required is thinking and elbow grease."

For dining, she chose a rustic, rectangular Single Malt Table made from English heart-pine flooring reclaimed from old distilleries ($795). Two wooden armchairs and two side chairs were just manageable at $936 for the set. She would pull the disparate styling together with base paint, glazes, and stenciling. "I see things the way I want them to be."

The color scheme that emerged as she shopped is the one that has become a signature of her work—a rainbow of rich, dark pumpkin; golden yellow; olive green; and purple.

"Is there anything with orange in it?" she asked, scrutinizing multicolored kilims. Her eureka moment arrived when she spotted a garden trowel. The "orangy" color of the wooden handle would "set off" a purple throw she was eyeing—and was just the color to glaze the table.

After that, it was time to set the table. Drysdale decided to turn two pagodalike copper bird feeders into candelabra. Three classic Dietz No. 76 lanterns would serve for backup lighting. A galvanized-steel watering can would be a flower vase. For a punch of green, Drysdale picked a simple pot of grass—then went for green Depression-style glass tumblers, $8 each.

Last, but certainly not least, Drysdale found a bedstead ($895). "We ran out of money a long time ago," she mused, with one eye on the cash register and another on Dawson's ticking clock. But the bed was too perfect to leave behind. She envisioned it painted orange "to play off the quilts" that every sleeping porch needs

Visit our Web site, www.housebeautiful.com, for more on Designer Challenge.

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For Mary Douglas Drysdale **[right]**, the idea for a color scheme can come from anything—even the burnt-orange finish on the handle of a garden trowel. **[below]** Every room begins with a plan.





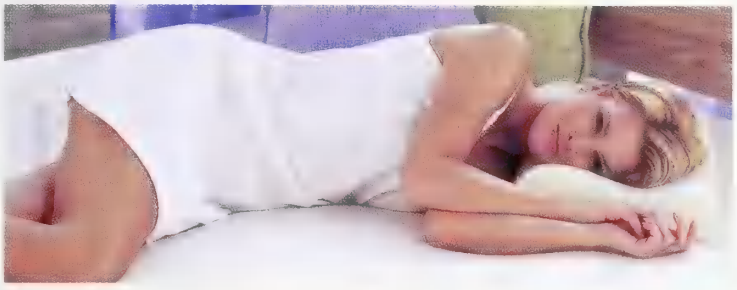
Bar towels make great table linens, Mary Douglas Drysdale says. At $5 each, "you can give them to friends to take home."



[above] Drysdale chose candles for pewter wall sconces that would encircle her porch. **[left]** There were so many decorative accessories under $50 that it was difficult to narrow it down—but Drysdale did.

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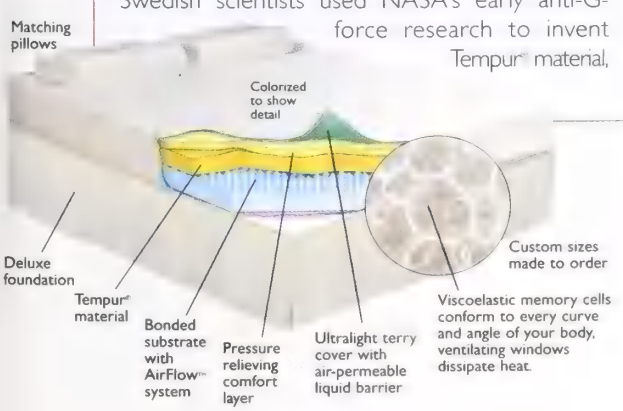
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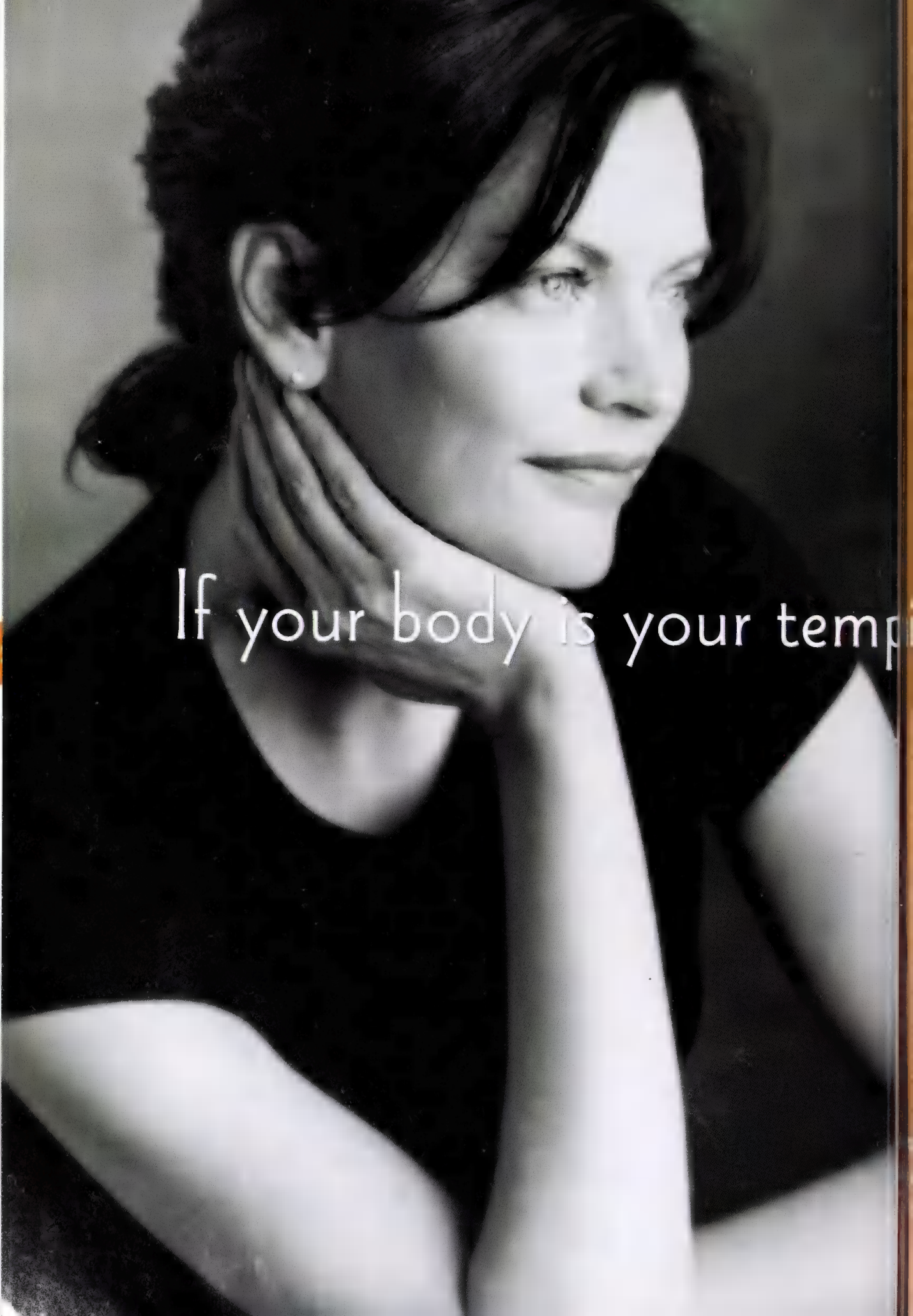
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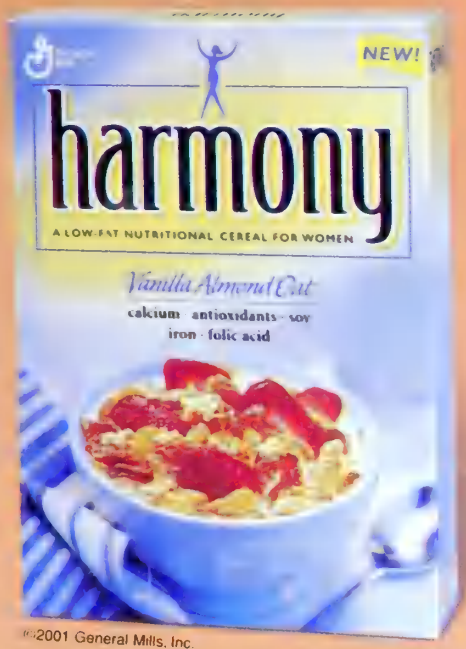
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1 Galvanized-steel maid's carryall with wheatgrass in a bucket, Dietz lantern, English pub towels, and candles, $88.50.



3 Candle wall sconce, $19



4 Copper bird feeder, $49



2 Cottage side chair, $199

- Seneca bed (full size) $
- Single Malt Table
- Cottage armchairs (2)
- Cottage side chairs (2)
- Indian Bay Adirondack chairs (4)
- Purple Palermo wool/ cashmere throw
- Dietz green lanterns (3)
- Copper bird feeders (2)
- Candle wall sconces (10)
- Colored wax candles (5 prs.)
- Wheatgrass and galvanized-steel bucket
- Galvanized-steel maid's carryall
- Galvanized-steel round watering can (1 gallon)
- Metal windmill
- Depression green-glass cups (4)
- English pub towels (4)
- Orange Tough Gloves (pr.
- Orange-handled, stainless-steel garden trowel

GRAND TOTAL $4



Marian (Continued from page 20)

s' Taos house because he has a
n style that pleases the owners. A
n immigrant, Wolf is about as
ic as it gets: He mixes colors, fur-
e, and treatments gleaned from a
different lands and peoples. He
ves that not everyone wants to, or
d feel obligated to, live with the
ative elements produced by the
re around them. Wolf was not try-
make a political statement, but
r an aesthetic one. Just as you will
hen you move to Taos!

Marian,
k you for the look at the Taos
e of the Burkes, designed by
nte Wolf. I have been a fan of his
everal years, and I collect pictures
s work. In fact, whenever I have a
n decision to make, I ask myself
would Vicente Wolf do, and then
eed from there.

Jane Alexander
Dallas, Texas

dos

r Marian,
lly enjoy the new, improved House
tiful. I like the bold colors and the
e numbers at the sides. It's differ-
—and so pleasing.

Alice Lethbridge
Flint, Michigan

r Marian,
cently tore out Swatch Watch
took it to my upholsterer to show
the type of fabrics I want to use to
over a beloved old sofa and a
nd-new comfortable armchair.
re even going to copy the trim.
nks. More like this one, please!

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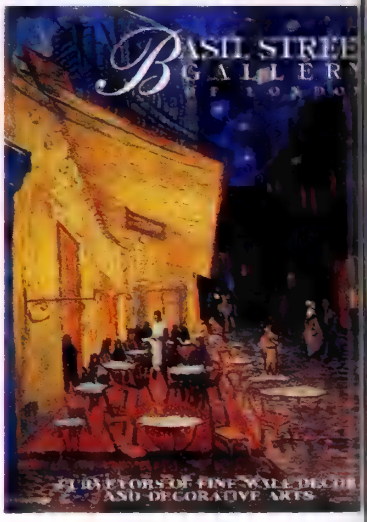


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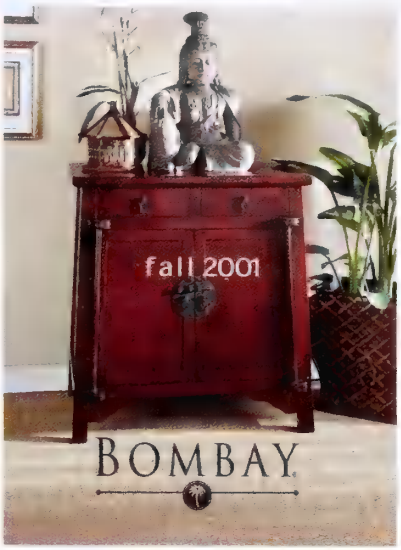
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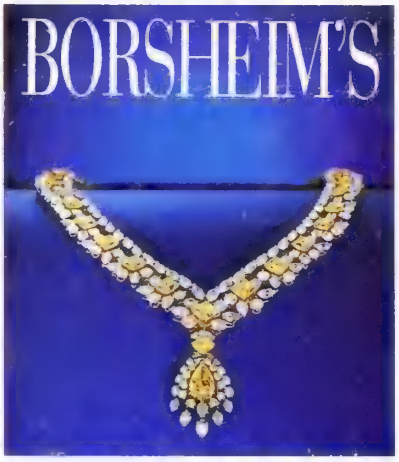


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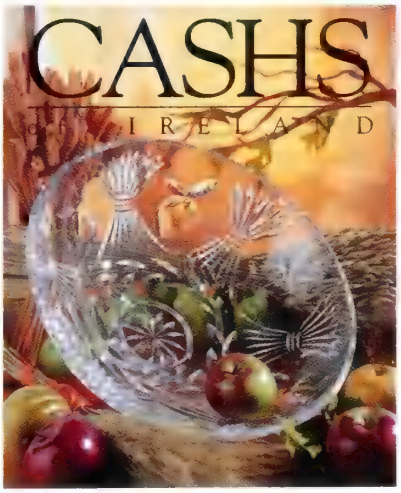
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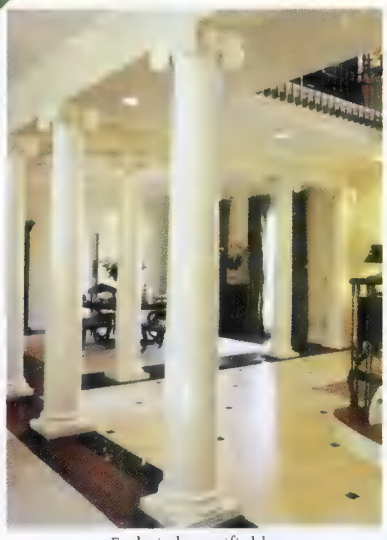


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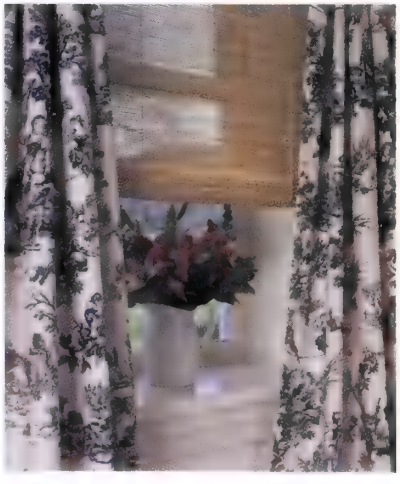
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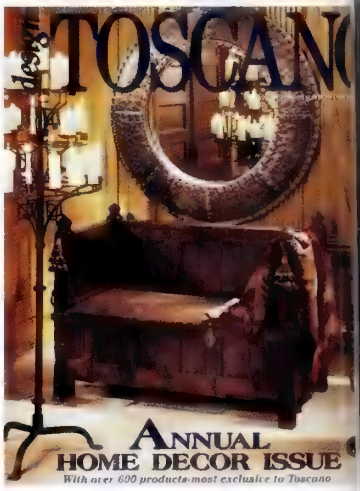
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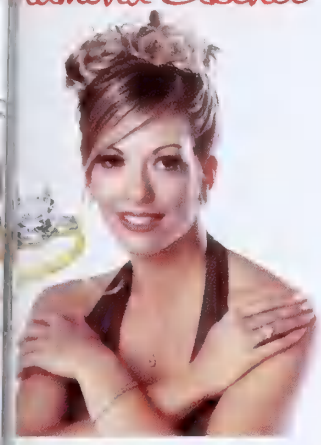
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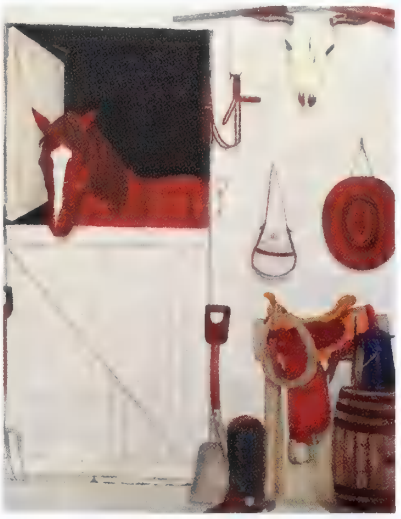
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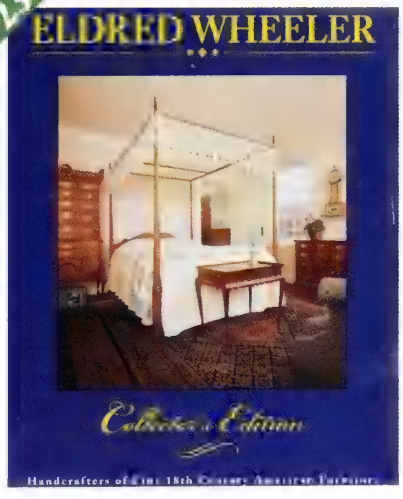
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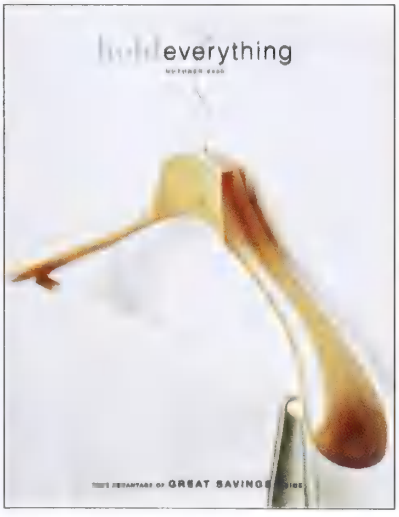
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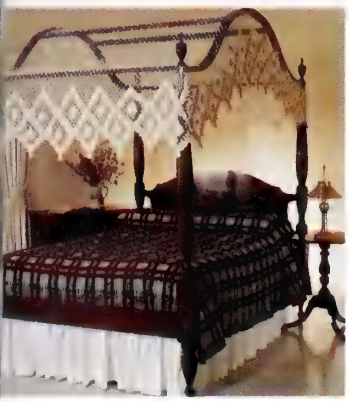


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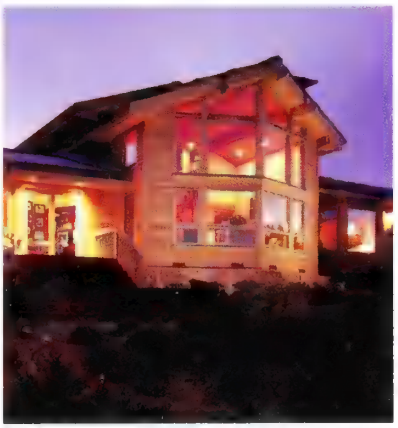
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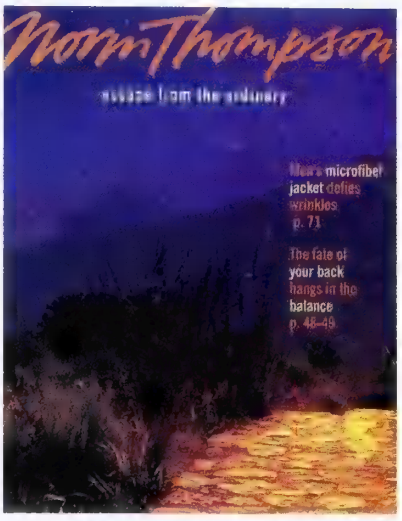
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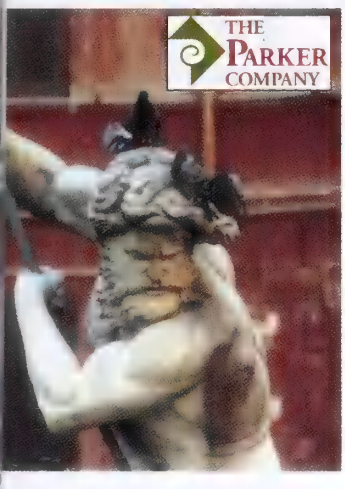


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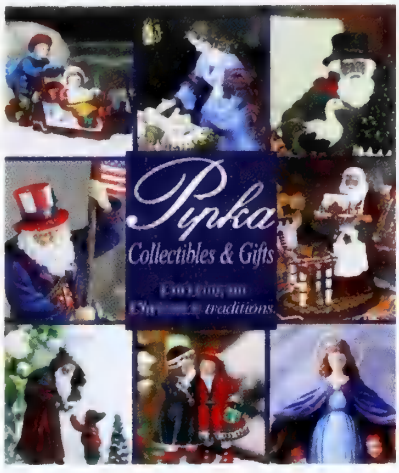
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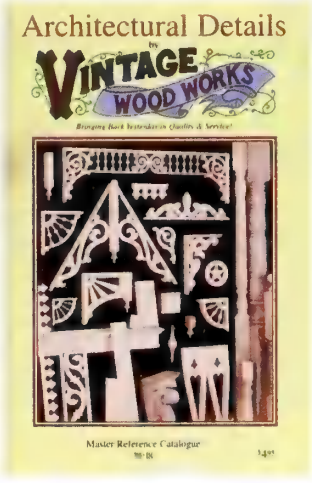
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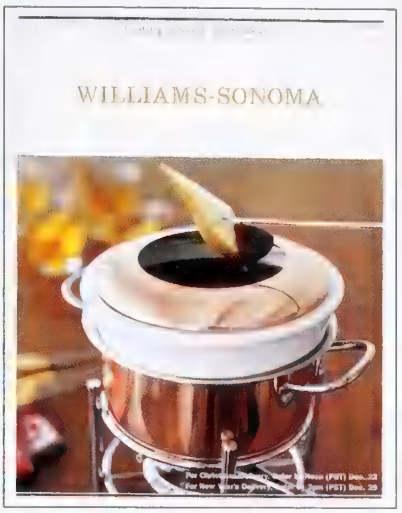
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resources

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SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS SHOWN. SOME ITEMS NOT MENTIONED ARE FROM OWNERS COLLECTIONS.

31 Splish Splash

Upholsterer: **Carl Dellatore,** D&F Workroom (T); 150 W. 25 St., New York 10001; 212-352-0160. **Savoy bathtub**—Waterworks (R,T); 800-899-6757. **Oval curtain rod**—Simon's Hardware & Bath (R,T); 212-532-9220. **Shower curtain liner, Grommets**—D & F Workroom, see above. *Fabrics and trims, left to right: Page 31:* **Fabric**—Raoul Textiles through AM Collections (T); 212-625-2616. **Ribbon trim** #9 and #16 in color ciel—Hyman Hendler & Sons (R,T); 212-840-8393. **Fabric**—Clarence House (T); 212-752-2890. **Jumbo rick rack trim** in navy—So Good (R,T); 212-398-0236. **Fabric**—Marimekko through Delgreco Textiles (T); 212-688-5310. *Page 32* **Fabric**—Fonthill Ltd. through Watkins & Fonthill (T); 212-755-6700. **Fabric**—Scalamandré (T); 212-980-3888. **Ribbon trim** #9 in color 287—Hyman Hendler & Sons, see above. **Fabric**—Mulberry through Lee Jofa (T); 888-LEEJOFA. **Fabric**—Osborne & Little (T); 212-751-3333. **Ribbon trim** #16 in color 222—Hyman Hendler & Sons, see above. *Page 34:* **Fabric**—Squigee through AM Collections, see above. **Fabric**—Patterson-Piazza through Decorators Walk (T); 212-319-7100. **Double braid rope,** #367484—New England Ropes through West Marine (R,T); 212-594-6065.

Gone Fishing

Sources: Malmaison Antiques (R,T); 212-288-7569. James Robinson (R,T); 212-752-6166.

Castle

Pages 46 to 53. Designer: **Tom Scheerer,** 81 Irving Pl., New York 10003; 212-529-0744. *Living room:* **Sofa,** Cannes; **slipper chairs; demilune table**—Crate & Barrel (R,MO); 800-323-5461. **Chair fabric**—Lulu de Kwiatkowski (R,T); 212-223-4234. **Trumeau mirror,** custom by designer. **Tiles**—Cuban Tiles (M); 305-633-8941. *Kitchen:* **Cabinetry,** custom by designer. **Fabrication**—Lee Redd; 561-441-3208. *Porch:* **Picnic table; daybed,** custom by designer. **Dining chairs**, Tinius; **chaise; hurricanes**—Ikea North America (R,MO); 800-434-4532. **Light fixtures**—Grand Brass (R,T); 212-226-2567. *Guest room:* **Curtains**—Urban Outfitters (R); 212-475-0009.

54 Horse Crazy

Pages 54 to 61. Designer: **Kelly Harmon Interiors & Design;** 310-230-6717. *Living room:* **Amish coatrack**—Bountiful (R,T); 310-450-3620. **Side table**—Pat Trandos through Cranberry House Antiques (R,T); 818-506-8945. *Den:* **Sofa, fabric**—Brunschwig & Fils (T); 212-838-7878. **Dog pillow**, by designer, see above. **Desk**—Pom Pom (R,T); 323-934-2051. **Vintage fabric**—East meets West Antiques (R,T); 323-931-0500. *Master bedroom:* **French canopy**—Hideaway House (R,T); 310-276-4319. **Painting** by Kelly Harmon. *Dining room:* **Painting** by Elyse Harmon—Kelly Harmon Interiors & Design, see above.

On the Beach

Pages 62 to 69. Designer: **Stewart Manger,** Easton-Moss & Co., 72 Spring St., New York 10012; 212-334-3820. *Sitting room:* **Carpet**—Beauvais (R,T); 212-688-2229. **Upholstery fabric,** Ikat—Bernard Thorp & Co. (T); 011-44-207-352-5457. **Tortoiseshell blinds**—Window Architecture (R,T); 800-545-4378. *Living room:* **Stool fabric**—Cowtan & Tout (T); 212-647-6900. **Armchair fabric**—Scalamandré (T); 212-980-3888. **Carpet,** custom—Abadjian Collection (T); 212-683-2043. *Guest room:* **Wallpaper**—Brunschwig & Fils (T); 212-838-7878. *Bathroom:* **Fixtures**—Waterworks (R,T); 212-966-0605. **Tub**—Kohler (M); 800-4KOHLER. *Bedroom:* **Bench**, custom by designer. **Bedside tables**—Croft Antiques (R,T); 631-283-6445. **Lamps**—Vaughan (T); 212-319-7070. **Sheets**—Braun (R); 212-838-0650. *Kitchen:* **Stove**—Viking Range (M); for stores: 800-467-2643.

Master Baths

Pages 80 and 81. Designer: **Diamond Baratta Design,** 270 Lafayette St., New York 10013; 212-966-8892. **Stickley sconces** #1037—Paul Ferrante (T); 323-653-4142. **Oval sink** #0470.013—American Standard (M); 800-752-6292. **Faucet set** #127; **towel bars** #43300—P.E. Guerin (R,T); 212-243-5270. **Diamond pique towels** in blue by John Matouk—Gracious Home (R,T); 212-988-8990. **Whirlpool bathtub** #K-702 in white—Kohler (M); 800-4KOHLER. **Aqua Allegoria**—Guerlain (R); 212-931-2400. **Fleur body voile**—Floris London (R); 212-935-9100. *Mail order:* 800-5-FLORIS. **Plaster medallions** #312; #413 through 416 four season medallions on pilaster capitals—G. Jackson & Sons (R,T,M); 011-44-208-648-4343. **Wall paint** #2426, Sylvan Haze, and #2425, Serene Green—Pittsburgh Paint (R); 800-672-4686. **Sink niche paint,** #1676—Benjamin Moore (M); 888-672-4686. **Ceiling paint** #2288, Seed Pearl; **trim paint** #2314, Silver Lining—Pratt & Lambert (M); 800-289-7728. *Pages 82 and 83. Designer:* **Joan Schindler,** 243 E. 60 St., New York 10022; 212-752-8444. *Pages 84 and 85. Designer:* **KWID, Kelly Wearstler,** 317 N. Kings Rd., Los Angeles, CA 90048; 323-951-7454. **Wall tile,** white 20.09, light pink 20.04, dark pink 20.11—Bisazza (M); 310-828-5722. **Showerhead**—Concinnity (M); 310-550-0170. **Tub,** Classic ICLWP11; **stool**—Waterworks (M); 800-899-6757. **Faucet,** Dornbracht, Tara 20.713.890—Rhomboid Sax (R,T); 310-550-0170. **Shower door pulls**—Forms & Surfaces (M); 800-451-0410. **Ceiling** Chiaro, rugosa glossy—Ann Sacks (M); 800-278-845 **tile,** Vidrotil 610—Rhomboid sax, see above. **Pashm kimono**—Gabriele Sanders (M); 212-260-5600. **Resi brush, resin tray, sponges**—Waterworks, see above. **Glass ball sconce**—Paul Marra Design (R,T); 310-65 **Mirror,** custom—Jerry Soloman Enterprises (M); 310 **Clock**—Hollyhock (R); 310-777-0100.

86 Bath Toys

Page 86. **Etoile Shower Rose,** $1,230—Waterworks (800-899-6757. *Page 87. Clockwise from upper left:* **Op towel bar,** $260—Ralph Lauren Home (M); for store 578-7656. **Waffle weave bath sheet,** $50—Bellora (R 6085. **Hydrating body cream,** $60—Prada (M); for st 888-262-1395. **Michael Smith cross handle set** by Ka $845—Ann Sacks (R); 800-278-8453. **Berling soap d** $290—Ralph Lauren Home, see above. **Coté Bastide soap,** $14—Waterworks, see above. **Brass cross hand** Price Pfister (M); 800-PFAUCET. **Lavatory porcelain c dles,** #746-637CPR, $452—Chicago Faucets (M); 84 5000. **Exfoliating body scrub,** $30—Christian Dior (stores: 800-929-DIOR. **Chanel No. 5 bath gel,** $42—C (R,M); 800-550-0005. **Bath foam,** $50; **Air Freshner,** Armani (R,M); www.giorgioarmani.com. **Romance s bath and shower gel,** $35—Ralph Lauren, see above. *clockwise from upper right:* **Diamond ceramic tiles** in Barbara Barry, $32/sq. ft.—Ann Sacks, see above. **La made artisan tile** by Tempest Tile, $16/pc.; **Metroline tile** in Dove by Nancy Epstein, $14/pc.; **Ceasar's Cro made artisan tile** by Tempest Tile, $16/pc.; **Pan's Pro handmade artisan tile** by Tempest Tile, $36/pc.; **Met Twin Cities tile** in Dove by Nancy Epstein, $13/pc.; **M Philly tile** in Dove by Nancy Epstein, $13/pc.; **Little M handmade artisan tile** by Tempest Tile, $36/pc.—Art see above. **Diamond ceramic tiles** in parchment by Be Barry, $32/sq. ft.—Ann Sacks, see above. **Metroline L Rhombo,** $14/pc.; **Metroline Big D**, $13/pc.; **Metroli Grande**, $13/pc.; **Metroline Chicago**, $14/pc., all in D Nancy Epstein; **Cupid's Secret handmade artisan tile** Tempest Tile, $36/pc.—Artistic Tile, see above. *Page 89. Clockwise from upper left:* **Centenial bath towel** in Marigold, $8—Wamsutta (M); 888-WAMSUTTA. **Bathi** in royal blue plastic, $18—The Terence Conran Shop 212-755-9079. **AromaCalm legs and feet gel,** $27—L (M); www.lancome.com. **Moisture balance Shi showe** $24—Alfred Sung (M) at Dillards; 800-345-5273. **Lill home collection bath towel,** $45—Dan River (M); for 212-554-5210. **Chamomile and Jojoba conditioner,** $1 Neals Yard (M) at ABC Carpet & Home (R); 212-473 **Sygma clothes hook** in blue by Alessi, $22—Moss (R) 2190. **Tommy bath towel,** $16—Tommy Hilfiger Hom for stores: 800-237-0658. **Green tea foot polish,** $15-- Elizabeth Arden (M); www.elizabetharden.com. **Belle towel,** $36—The Terence Conran Shop, see above. **Lo terrazzo-style tile,** from $22/sq. ft.—Bisazza (M); 305 4099. **Sygma clothes hook** in orange by Alessi, $22—I above. **2001 hair dryer** in red—Elchim (T); 800-323-7 **Ribbon stripe bath towel** in Baltic blue, $5—Utica (M 533-8229. **Step rubber soap dish** in yellow, $7—The T Conran Shop, see above. **Healing Essence,** $35—Esté (M); 888-731-6024. **Clean Collection bath soap,** $9— Waterworks, see above. **Relaxing Bath Essence,** $30— (M); for stores: Nordstrom Beauty Hotline 800-7-BEAU *90:* **Stone drop-in sink** in chocolate travertine, $975-- Stone Age (R); 212-219-0383. **Refined limestone,** $16/s Paris Ceramics (T); 888-845-3487. *Page 91. Clockwise upper left:* **Wood flooring** in green #300 by Perlot, $31 **Libro 1 mirror** by Lineaerredue, $870—Ann Sacks, se **Basic terry bath towel,** $25—Calvin Klein Home (M); stores: 800-294-7978. **ABM 16-minimal line mirror,** $1 Boffi SoHo (R); 212-431-8282. **Brown sugar body polis** $58—Fresh (M); 800-373-7420. **Linen tip towel,** $14— Waterworks, see above. **Aero retro hand shower on he** $610—Thomas O'Brien for Waterworks, see above. **G** $26/sq. ft.—Ann Sacks Collection Tile, see above. **Nu lection tiles** in café, $28/sq. ft.—Cavendish Grey (R); 8 9717. **Albany shaving brush,** $68; **Koh-I-Noor back br** $54—Waterworks, see above. **Tonic bath and shower trate,** $20—Clarins (M); www.clarins.com. **Aero retro handle,** $1,150—Thomas O'Brien for Waterworks, see

96 Porch Proud

Designer: **Mary Douglas Drysdale,** 78 Kalorama Cir., N Washington, DC 20008; 202-588-0700. **Restoration H** (R,MO); for stores: 888-243-9720. ■

Corrections

June 2001: The following credits should have been included for the Giants of Design profile on Richard Gluckman, p. 60: Helmut Lang Parfumerie: Elfie Semotan; p. 62: Yves Saint Laurent: Lydia Gould; M Art Center (model): Jock Pottle/Esto

July 2001: The following Resources were inadvertent omitted for Hot Dish: **Handmade blue ceramic croc** Deborah W. Klotz (R,M); 207-874-1914. **14-inch ova gratin dish**—Le Creuset (M); 800-827-1798.



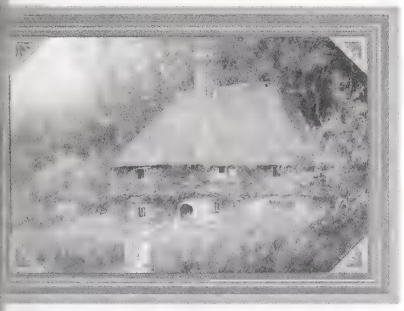
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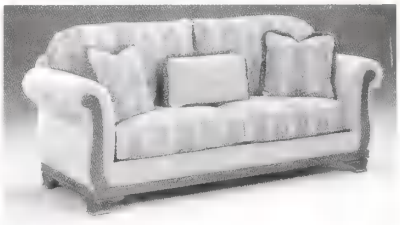
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highlights

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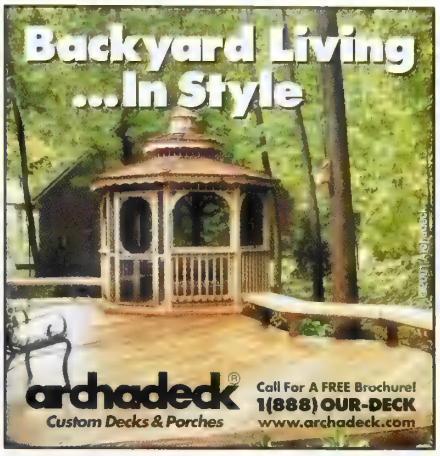
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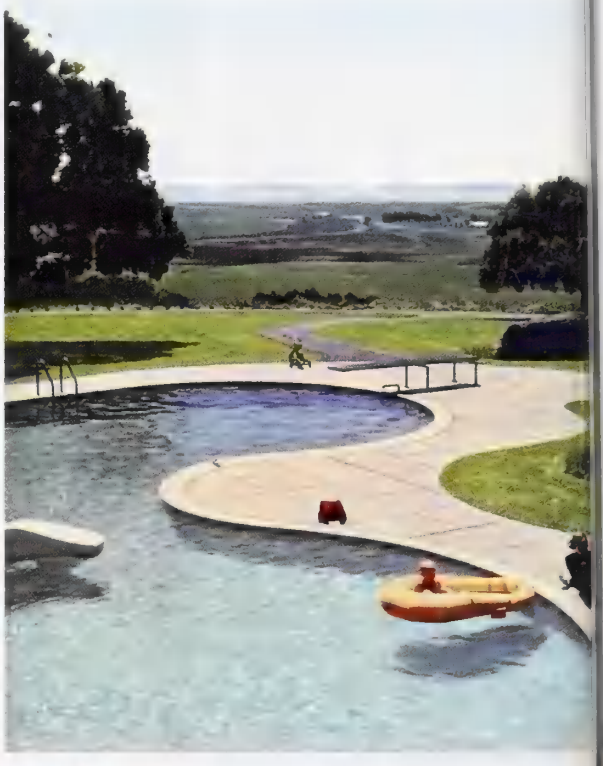
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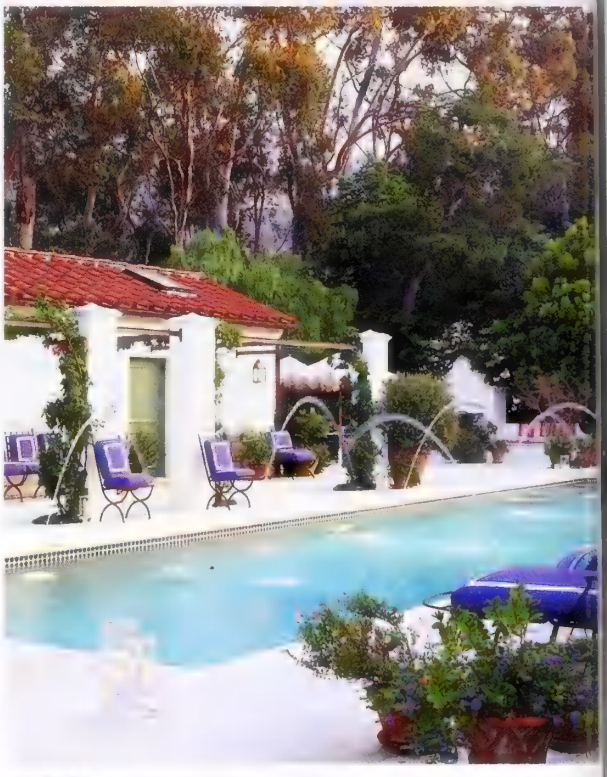
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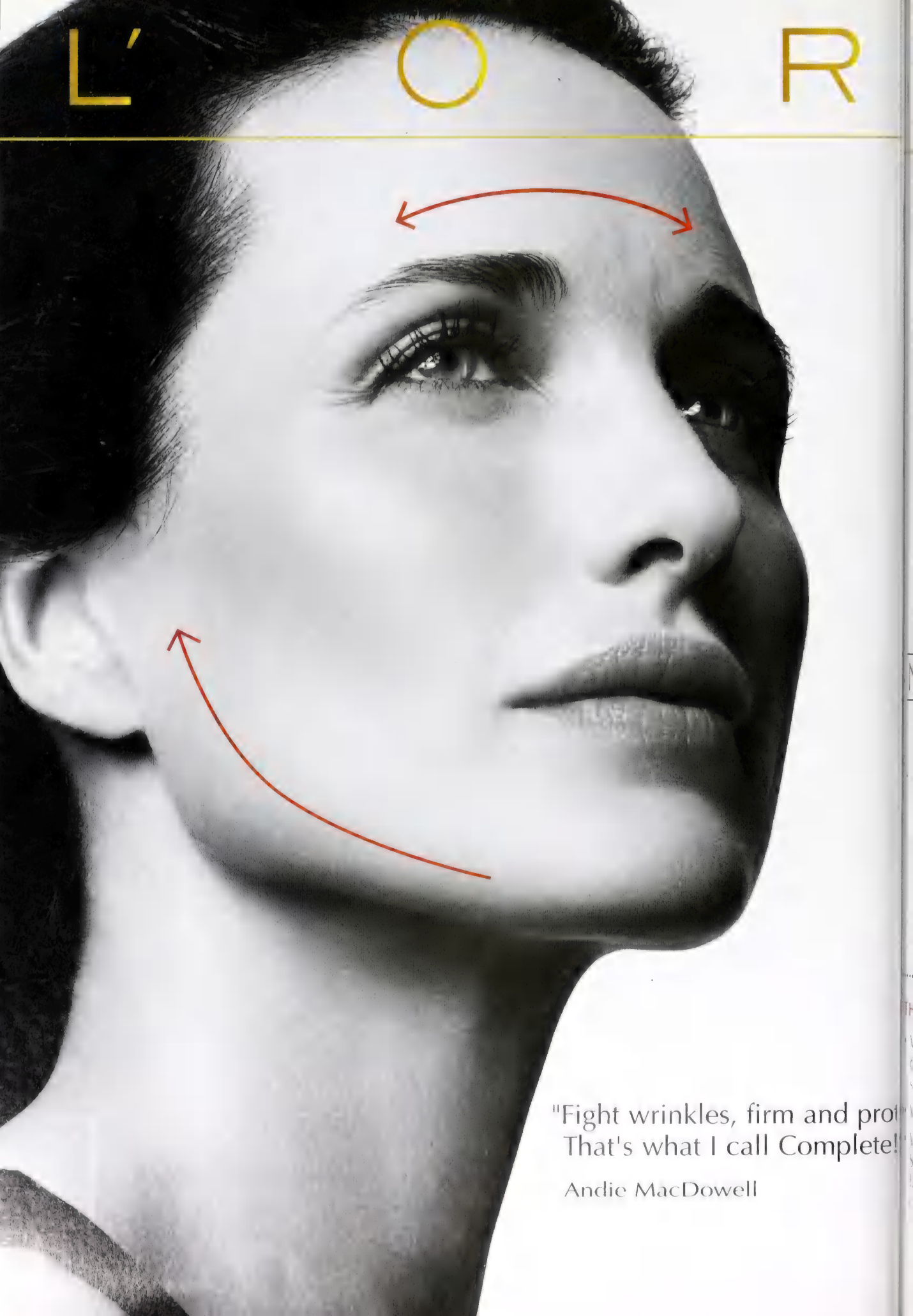
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Featured: Grammercy Dining Room from the Original Collection.

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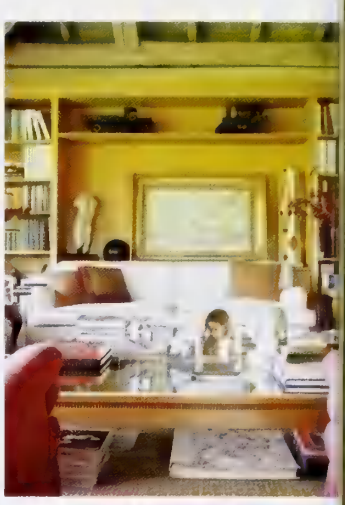
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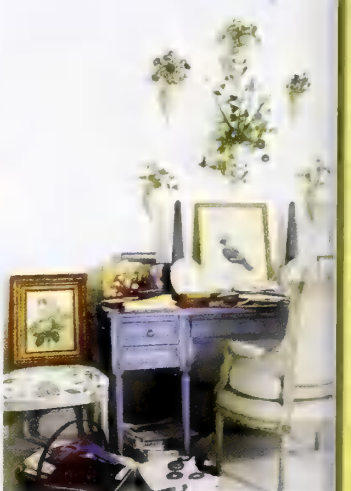
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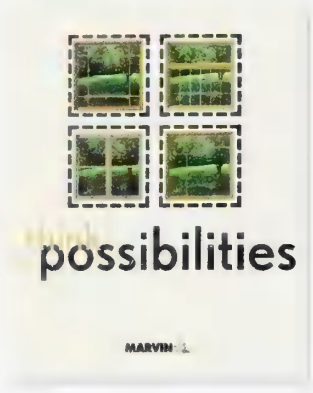
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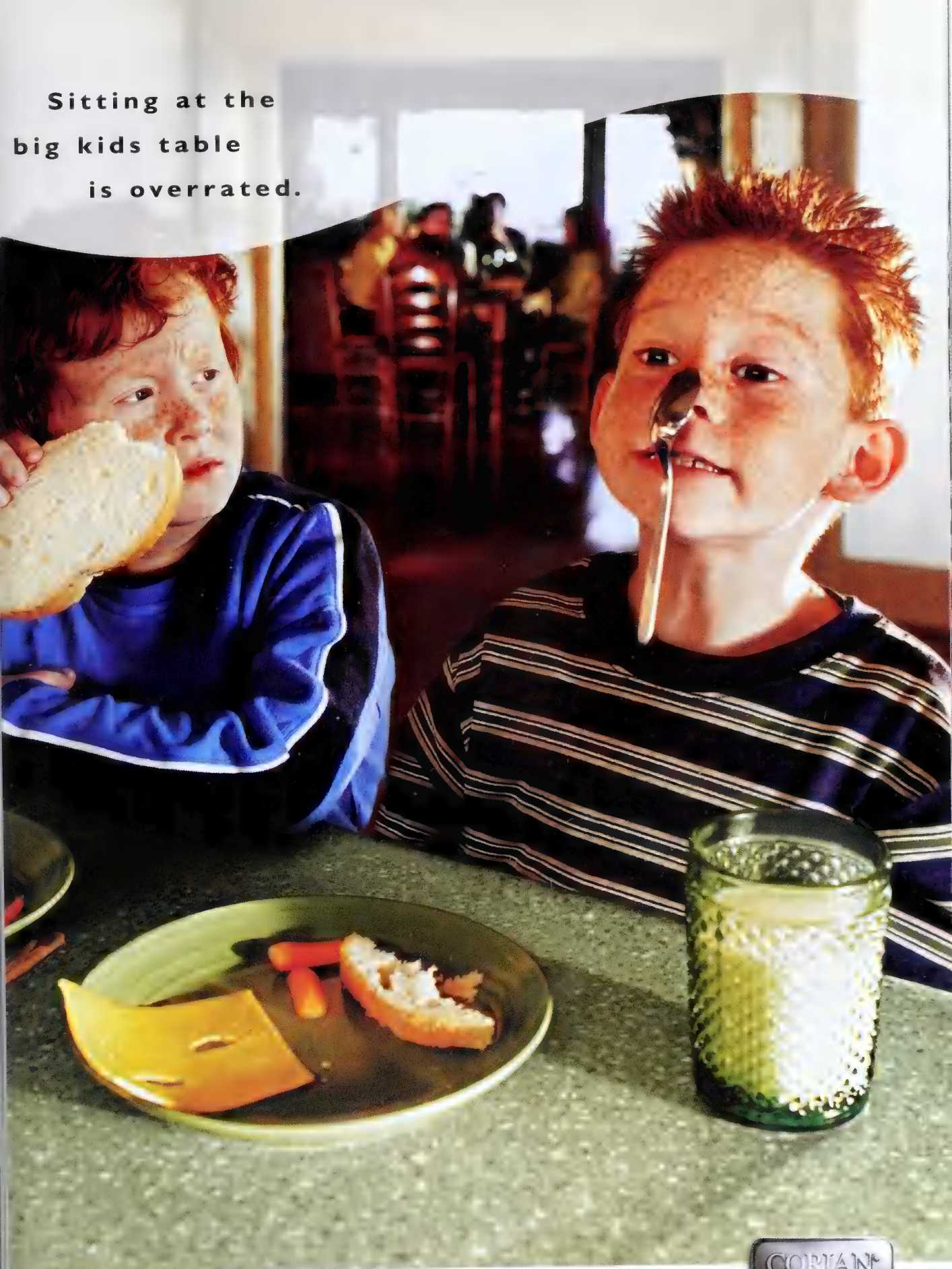
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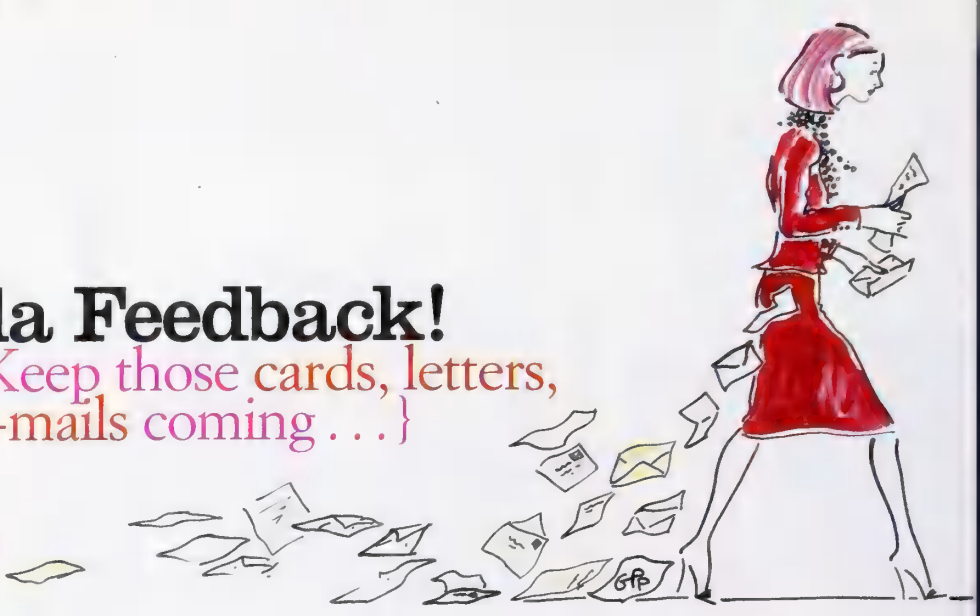
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Viva la Feedback!

{Keep those cards, letters, and e-mails coming . . .}



WHAT A MONTH! WE WERE CAUGHT OFF guard by the scads of big, fat envelopes that arrived in the mail with all of your "Reader Goes to High Point" contest entries. And we were mightily impressed with the quality and thoroughness of your entries. We argued long and hard, but finally agreed on a winner: Ruth Dalzell, a mother and special education teacher from Atlanta, Georgia. Her furniture choices—a sleek leather Italian armchair, a vintage Louis Vuitton trunk used as table at the foot of her bed, and Ionic column capital-cum-table base—intrigued us. As did her description of why she wants to join us on our High Point market trip: "We know that money does not buy style: so how do you get it? I want to use your eyes to educate myself about the latest furniture designs." To our four runners up—Eden Terry of Houston, Texas; Linda Smith Zukas from Cape Neddick, Maine; Carolyn Dames from St. Louis, Missouri; and Jennifer Dengel from Cranford, New Jersey—a special bravo. And to all who entered, a big thank you—and an early invitation to enter next year's contest.

As for the rest of your correspondence, many letters involved seasonal decorating and specific paint colors. A whopping 81 [illegible] mailed to tell us that July's "deco[illegible] makeover" theme hit the spot. S[illegible] offered summer rehab ideas tha[illegible] in next summer's makeove[illegible] learned a lot about dealing with "less than perfect wood floors," "institutional-looking track lighting," and ill-placed, "awkwardly sized windows." Decorators take note: House Beautiful readers are inventive, savvy and dogged! For proof, read on:

Plea for paint

Dear Marian,
Would you please e-mail me the name of the Ralph Lauren paint color of the blue bedroom walls on the July cover?

Kathy de58
via e-mail

Dear Kathy,
The paint color is Vail #SP01D. You are one of the almost 1,000 readers who want to know!

Homes sweet Homes

Dear Marian,
This past weekend I found myself choked up reading "My Grandmother's Table" by A.M. Homes. I never really knew my grandparents. It must have been wonderful to have a relationship with them the way Ms. Homes did. The knowledge our grandparents could share with us is unique and invaluable: They lived through much harder times than we do. A.M. Homes's beautifully written piece put this all into perspective. What else has she written?

Lucia Van Cleef
via e-mail

Dear Lucia,
The vigorous life of Ms. Homes's mother, and their mutual devotion always be a source of strength to t author and to all who read the ess A.M. Homes is a productive write her latest novel is *Music for Torch*

Reality check

Dear Marian,
I've been a fan of House Beautifu for years. I am particularly thrille Designer Challenge and the dose reality it provides. You succeed in ing us how to maximize our budg and use what we have access to w great style! Please think of showin how the principles of design can b woven into "budget conscious" p lives and homes.

Mary W
Powel

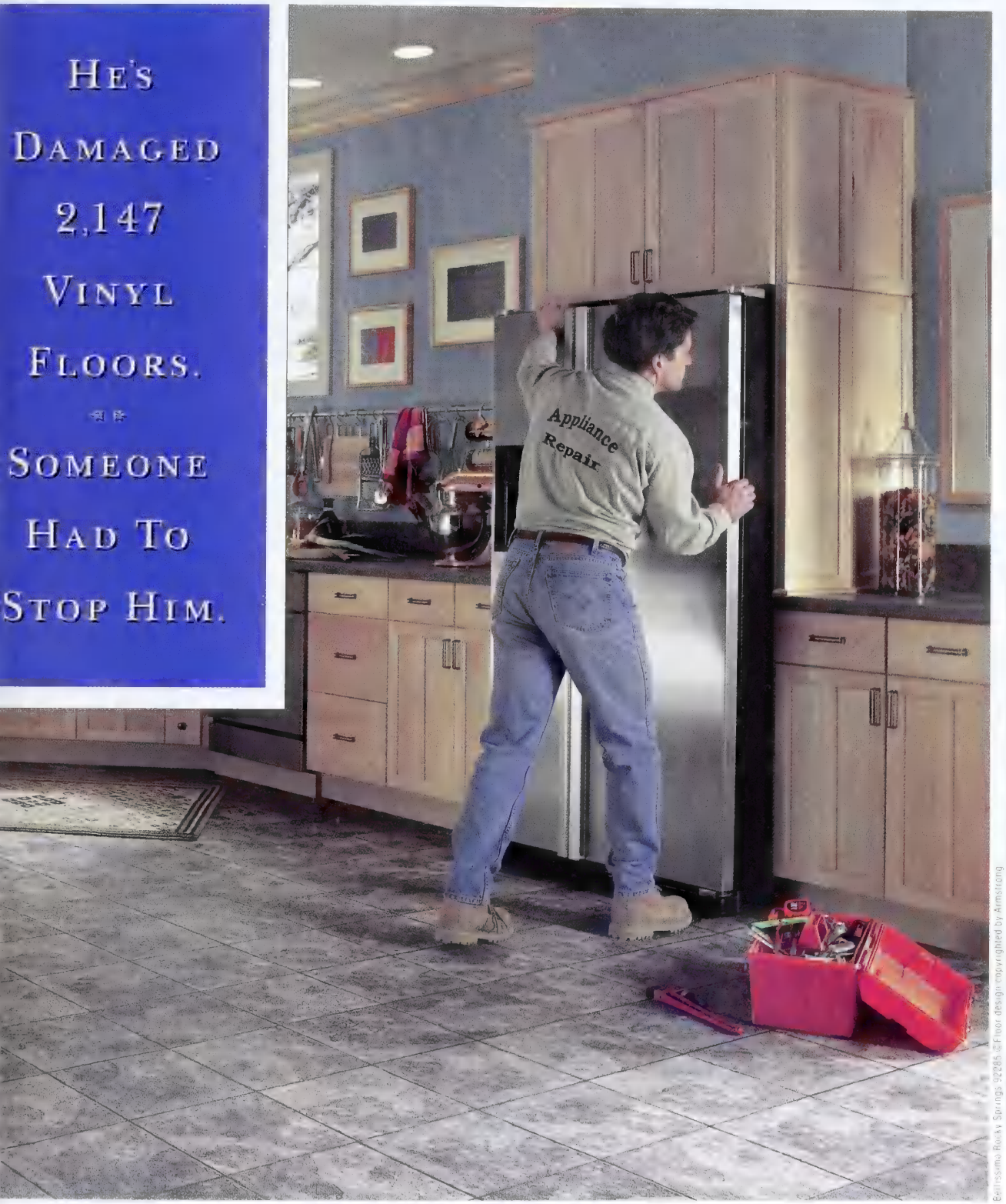
Dear Mary,
Thanks. Designer Challenge is a h many readers. Your request for a f on how the great principles of goo design are woven through all roon no matter what they cost—will be addressed in our November and January issues. Don't miss them!

Please e-mail Marian McEvoy, Editor in C at mmcevoy@hearst.com. Send your lette Dear Marian, House Beautiful, 1700 Broa 29th floor, New York, NY 10019. Be sure include a daytime telephone number. Lett may be edited for clarity and length.

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◂**Simon Upton** "The shoot was a real joy," says Upton, who photographed the Loro Piana family for "Simplicity, Italian Style" [page 110]. "It was that Italian hospitality—the host actually cooked lunch for us himself." Upton began his career shooting for *The World of Interiors* and has also published his photographs in *Harpers & Queen* and *Tatler* and in the books *Italian Style* (Adams) and *Great Escapes* (Ryland, Peters, & Small).



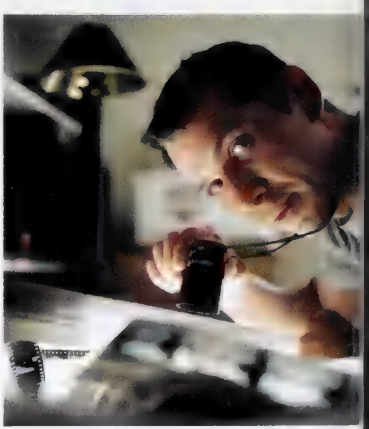
▸**Gladys Perint Palmer** Perint Palmer's contribution to fashion as an illustrator and reporter earned her an entry in Phaidon's *The Fashion Book.* Her rendering of HB's editor-in-chief, Marian McEvoy, is featured in "Dear Marian" [page 22]. She is the former fashion editor of the *San Francisco Examiner,* and has illustrated for *The New Yorker.* An exhibition of her work will appear at the Thomas Reynolds Gallery in San Francisco in November.



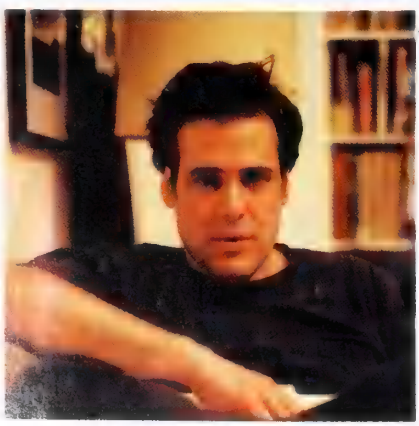
▲**Elsa Klensch** "When I visit Paris, Nathalie and I have lunch u stairs at Café de Flore, just down street from the Rykiel offices," say Klensch, whose tête-à-tête with Nathalie Rykiel, daughter of fashi titan Sonia, appears on page 144 ["Montparnasse Magic"]. "She brings a list of all the must-dos; P wouldn't be nearly as fun without updates." Klensch was the host o CNN's groundbreaking series, *Sty*



◂**Maria Brenner** "Deeda Blair is the embodiment of the great-dame standard," says Brenner, who chatted with the Washington hostess in her Billy Baldwin-designed home ["D.C. Classic," page 102]. "She combines sublime style with daunting substance." Brenner is the author of the best-selling *Great Dames: What I Learned from Older Women* (Three Rivers) and is writer-at-large for *Vanity Fair.*



▸**Midi Berman** "She is manic about cooking and her house, taught at Fordham, and was a star on early television—and now she's working on a couple of books," says Berman of Maria Riva, the multitalented daughter of actress Marlene Dietrich. "Riva has plenty to reveal about life with Dietrich," says Berman, a former creative director who currently does advertising campaigns.



▲**Alexandre Bailhache** "He very elegant person with high styl which is evident in the way he ho his cigarette—it's something out 19th century," says Bailhache of K ten van Riel, whom he photograp for "Just Dandy" [page 124]. "H out of time." Based in Paris, Bailh has contributed to *Town & Coun Vanity Fair,* and French *Elle.* He currently working on a book abou art of living in 18th-century Franc

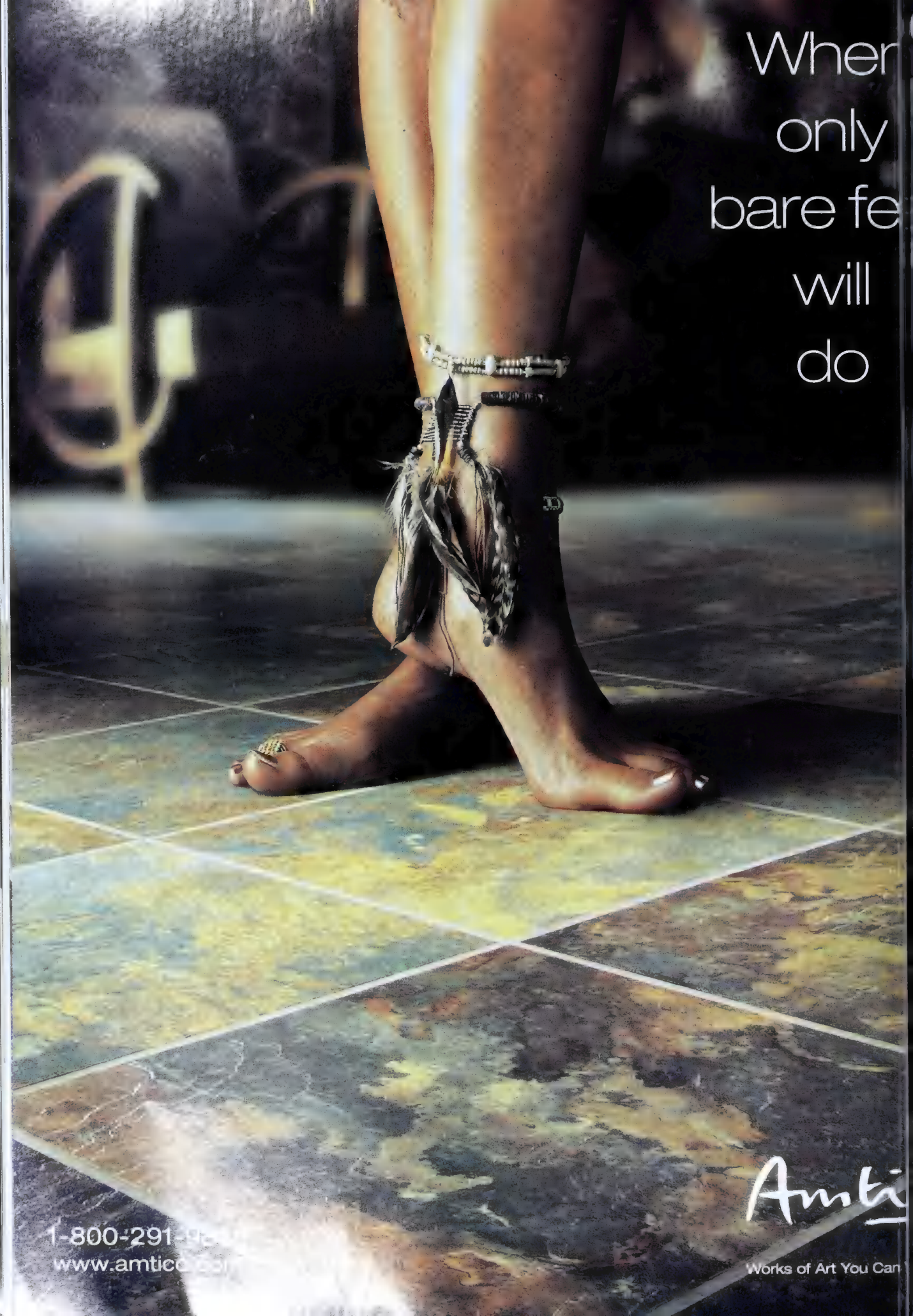

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ld-leaf mirror, through designers; from Charles Fradin: 323-951-1200. Mirrored Cere cabinet,
212-980-6173. Etched mirrored vanity stool, through designers; from Lorin Marsh: 212-75

Every dog has its day.
And night.



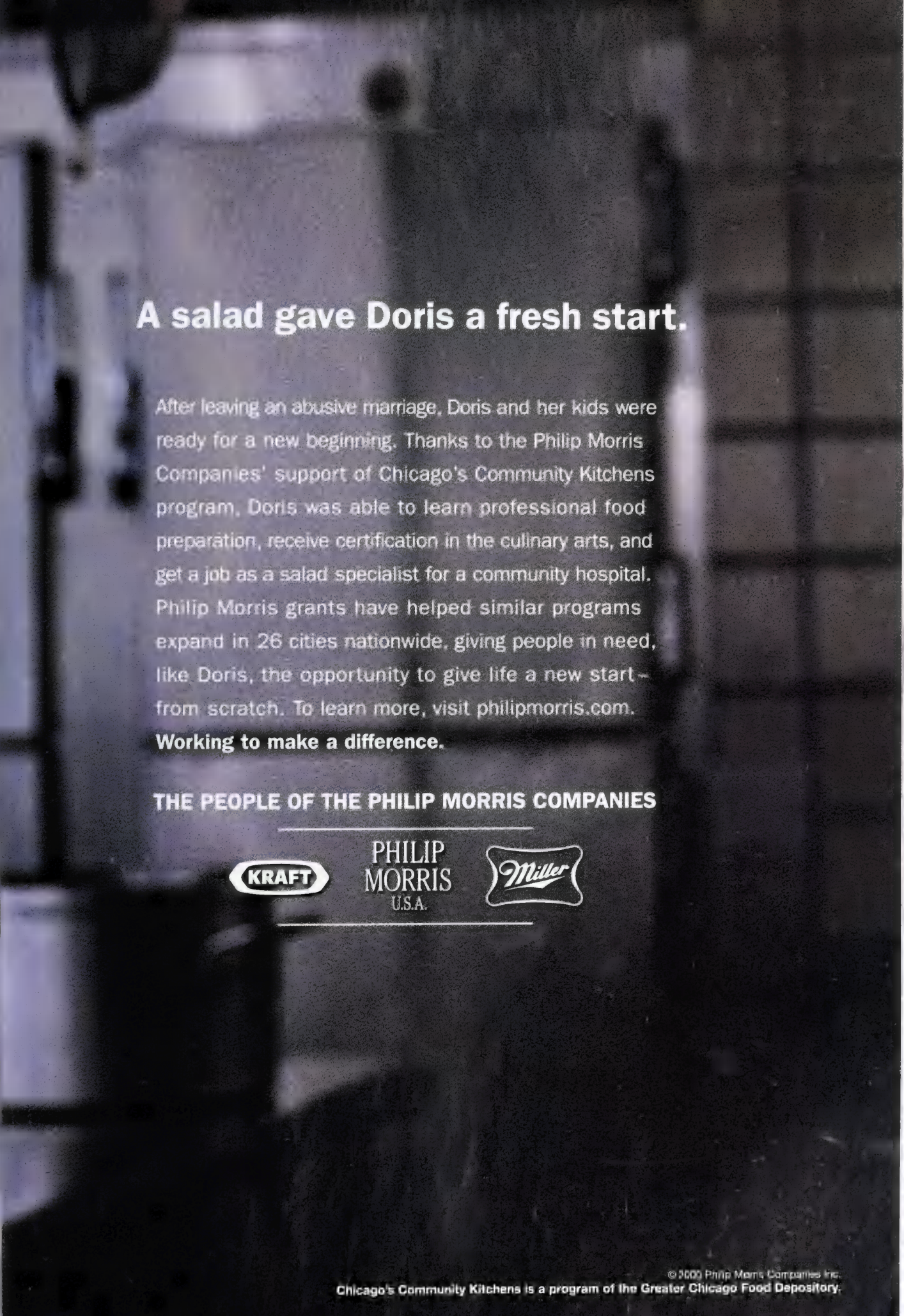
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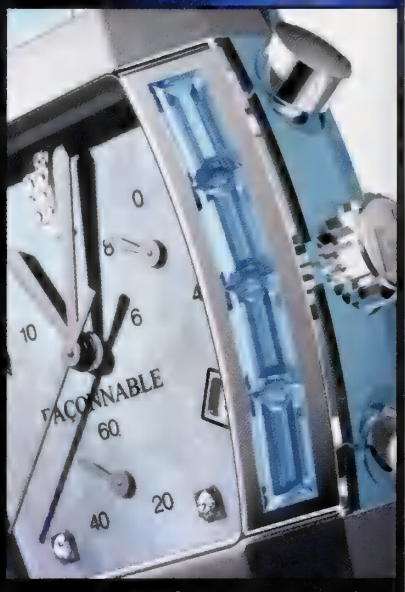












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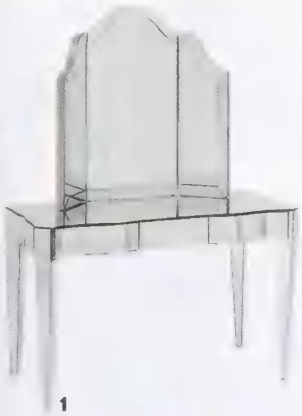
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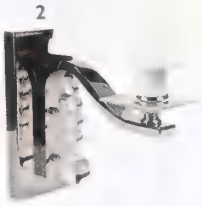
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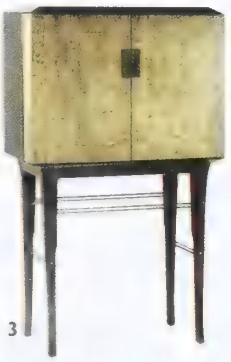
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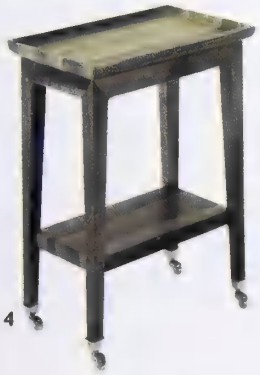

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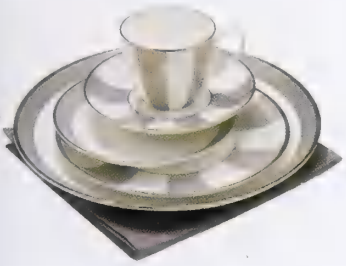

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Divine Dozen

{From a vanity to a teacup, no glamorous room should be without one (or two) of these dazzlers}

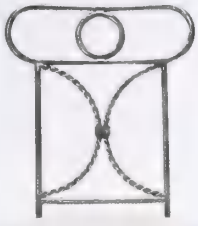

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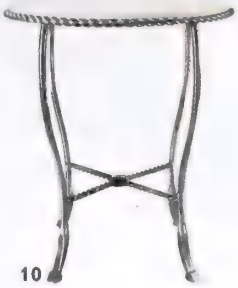

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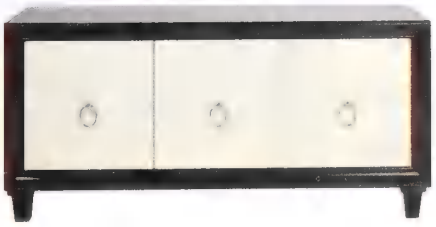

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12

1. Nancy Corzine's Harlow vanity and triptych vanity mirror, through designers: 212-223-8340. 2. Paul Marra's 1930s-style glass ball sconce, $955: 310-659-8190. 3. Bill Sofield's Kiosk Butler's chest opens to a mirrored interior, $6,757; from Baker: 800-59-BAKER. 4. Sally Sirkin Lewis's Shagreen telephone table, through designers; from J. Robert Scott: 877-207-5130. 5. Oriental trellis screen, $995; from Chelsea House: 704-867-5926. 6. Palladium china, $225 for a 5-piece place setting; from Tiffany & Co.: 800-526-0649. 7. Carole Gratale's X-base bench, through designers; at Kirk-Brummel: 212-477-8590. 8. Silk charmeuse spiral-beaded pillows, $210 each; at ABC Carpet & Home: 212-473-3000. 9. Cherry-legged chaise, through designers; from Maxine Snider: 312-527-4170. 10. French 1940s-style wrought-iron side chair, through designers; from La Forge Française: 646-742-0864. 11. Michael Berman's mahogany buffet cabinet has faux parchment-covered doors, through designers; at Profiles: 212-689-6903. 12. Barbara Barry's mirrored vanity, from $6,724 and medicine cabinet, $2,720; from Kallista: 888-4KALLISTA.

Photographer: RAY KACHATORIAN
Producer: CHAR HATCH LANGOS

{Florist-to-the-stars Kimm Birkicht branches into home des





New Digs

FOR THE PAST FIVE YEARS, THE VELVET GARDEN has been the destination in LA for those seeking the floral equivalent of haute couture. Until now the entrance to Kimm Birkicht's studio was a back door, but that hasn't stopped the glamour crowd from discovering her imaginative creations: Sharon Stone's favorite design is a beaded leopard handbag overflowing with gardenias. For Valentino, Birkicht has produced a tailored array of all-white flowers; for Brad Pitt, a Zen-inspired bamboo box with tropical leaves, succulents, and roses.

But apparently having a star-studded client list wasn't enough. Late last year Birkicht, an Iowa transplant with an easy smile and hyacinth blue eyes, opened up the adjacent storefront on a newly chic stretch of West Third. Here she displays her pret[illegible] line of floral creations amidst other [illegible] for the home.

Decorato[illegible] Stuart brought in cork-tiled floors an[illegible] peppermint pink upholstered furnishin[illegible]alet, creating a space that is part bouc[illegible]rist shop, and part Merchant-Iv[illegible]

Even after a dozen visits you might not spy all the tantalizing objects displayed in floor-to-ceiling vitrines. "Sometimes I'll spend a day rearranging things," owns Birkicht, a former Neiman Marcus window dresser. But nothing can upstage her floral arrangements, which are carefully placed around the store like works of art. **By Kathryn Harris**

Owner Kimm Birkicht **[above]** in her recently expanded shop. **[top]** Behind a chinoiserie desk, botanical prints; under it, pouf by Madeline Stuart.

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Dietrich on Decor

{"Your home is wherever I am," Marlene Dietrich said to her daughter. Matt Berman finds out why}







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Marlene Dietrich posing at home as a movie star **[above]** and as a hausfrau **[right]**.



IN 1930, WHEN THE LEGENDARY FILM director Joseph von Sternberg transported his Blue Angel from Berlin to Beverly Hills, he had already selected an Art Deco palace for her on the corner of Roxbury and Sunset. The house came completely furnished, down to the flatware: sterling for lunch, solid fourteen-karat gold for dinner. Von Sternberg excitedly led his new star from one cool, austere room to the next, while Dietrich nonchalantly puffed cigarettes. According to Dietrich's daughter, Maria Riva, the place on Roxbury became the first of many "sets" that Dietrich would live in—"houses, not homes."

A home, Riva says, is something she never had while growing up: Dietrich never felt completely grounded. "People who lose their home during a war usually don't put down new roots," Riva says. Dietrich stopped [illegible] in particular afte[illegible] >







Dietrich and her daughter **[left]** on the diving board of the pool at her house **[above]** on Roxbury Drive in Beverly Hills.

An Art Deco palace was provided for Dietrich when she moved to Hollywood in 1930

Dietrich lived in many hotels. Here she is seen in the window of a luxurious suite at the Ritz in Paris.

World War. She made it clear to her young daughter: "Your home is wherever I am."

Yet Dietrich knew how to create live-in sets when the occasion arose. In the 1940s Paramount brought over the French film star Jean Gabin, and Dietrich made him feel welcome by creating a little bit of France in Brentwood. Wearing striped jerseys and a beret cocked over one eye, she entertained Gabin and Hollywood's other European expatriates, serving her famous pot-au-feu and cassoulet.

Dietrich's most ambitious set was created in the 1950s in New York. Each night, after the final curtain came down on *The King and I,* its star, Yul Brynner, taxied up to a Park Avenue rental that Dietrich had swathed in Thai silk and gilt. Riva's husband, William Riva, a production designer and professor of set design at Fordham University, was given the task of installing strip lights under Madame's bed to complete the effect. Mrs. Riva says with a chuckle, "My husband had great patience with my mother."

Other short-term residential sets for mother and daughter included an *appartement de grand luxe* aboard the *Normandie,* a drawing room on the *20th Century Limited,* and lavish suites in hotels like the Savoy and the Plaza Athénée. Young Maria was the set dresser. If Dietrich needed to jot a note aboard an ocean liner, Maria would position Dietrich's Hermès blotter at the desk, Baccarat ashtray on her right, footed water glass three-quarters full slightly above it, and pencils and pens straight ahead. To the left: the star's blue monogrammed paper and envelopes. Below that, her woven gold cigarette case and lighter. "I still have an eye for that sort of thing," says Riva. Another memorable mise-en-scène was one of Dietrich's dressing rooms at Paramount. "The floor was covered in geranium-red carpeting, the color of my mother's favorite flower, and had massive furniture covered in fuzzy white 'teddy bear' fabric."

The best "furniture" Dietrich ever bought, recalls Riva, "was her set of Louis Vuitton trunks. She never spent money on herself unless there was a purpose; in most cases, the purpose was the adornment of the Dietrich image. "She was a product," says Maria. "If 'our product' needed shoes, money was spent, but furniture? Paintings? No. My mother was a brilliant woman, but as far as architecture and interior design were concerned, she was always satisfied with imitations, claiming, 'Nobody in America knows the difference anyway.'"

To mark the centennial of Dietrich's birth, her grandson Peter Riva is publishing *Marlene Dietrich, Photographs & Memories* (Knopf, $40), while another grandson, David Riva, has directed *Marlene Dietrich, Her Own Song*, a feature-length documentary about the actress's role during World War II, to be released this fall by MGM and later by Turner Classic Movies.





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Christopher Hyland **"Taffeta 400"** (#GM400.817) in amethyst grape; 100% silk; 55″w. stretched and piped.



Bergamo **"La Fenice"** (#671-29); 100% silk; 51″w. laminated.



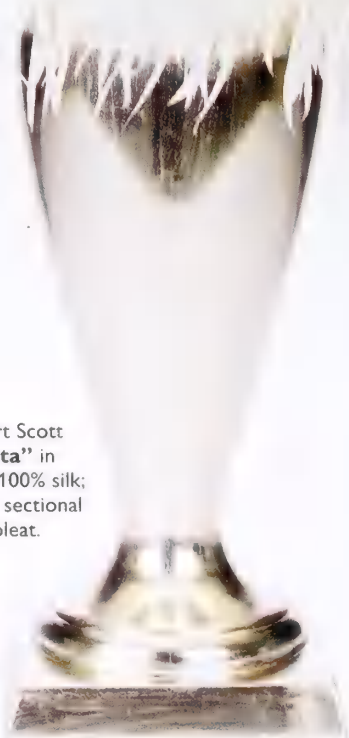
Lights Fantastic

{Nine couture shades that will turn you on!}

READY FOR THE RUNWAY AND DRESSED TO KILL IS THE LENA lamp from Charles Fradin. This curvy, shimmering urn, gilded in 23-karat white gold, is the perfect mannequin for our collection of shades. Like the "little black dress," it's a classic that can be accessorized in many ways.

For advice on outfitting Lena, we went straight to the experts at Oriental Lamp Shade Co., where, in the best couture tradition, every shade is made by hand. "The business was started 87 years ago by my grandparents," says Ron Murakami, the proprietor of the Manhattan firm. "My grandmother created many of the designs and taught the staff how to fabricate them."

Not wanting our lamp to be a fashion victim, we asked Murakami for a few tips on selecting the right shade. "Think about where the lamp will be used, what kind of light you need, sheer shade or opaque, [illegible] and shape of the lamp >



J. Robert Scott **"Taffeta"** in espresso; 100% silk; 48″w. in a sectional box pleat.

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Niermann Weeks **"Cipriani"** (M-304-06) in aspen; 100% silk; 54″ w. in a country pleat.



Gretchen Bellinger **"Two Faces Have Eye"** (#2892-17) in out of the blue; 100% silk; 55″w. in an opaque box pleat.

{Bring your lamp to a local shop and experiment}



Oriental Lamp Shade Co. **"Habutai"** silk in cranberry; 100% silk with starburst detail.

base," he advises. There is no set rule to determine the shape or scale of the shade, so it's important to bring your lamp to a local shop and experiment. "Drum shades tend to work well with column lamps," he notes, with shorter drums used for Art Deco styles. Squares or rectangles look best with square bases, "coolie hat" shades with lower and wider lamp bases. Bell shapes work with a vase- or urn-shaped base. "Try an oval shade on an urn base, a vase with handles, or an oval base," he suggests. The shade should always cover up the bulbs and hardware of the lamp.

Lena begged to be dressed in a wardrobe of silks and embellished with exquisite details. We found ribbons, laces, feathers, and jewels at M & J Trimming (see Resources for trimming details), and the seamstresses at Oriental Lamp Shade added the dressmaker touches. Several styles of pleating were used to create different effects: a simple country pleat in green silk from Niermann Weeks, the sexy swirl pattern in periwinkle blue from Métaphores, and the intricate starburst design in hot >



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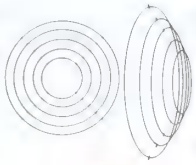
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swatch Watch



Silk Trading Co. **"Como"** silk in red; 100% silk; 54″w. stretched with vertical trim.



Métaphores **"Opera"** (#M32500) in Outremer (118) through Donghia; 40% silk, 60% acetate; 55″w. in a swirl pleat.

{The shade should always cover up the hardware}



Pollack **"Savoir-Vivre"** (6008/08) in black pearl; 100% silk; 55″w. in a gathered sectional flat pleat.

pink from a line of silks at Oriental Lamp Shade. A stretched and piped technique was used with Christopher Hyland's aubergine silk taffeta, and the shade was then edged with tiny pearls. Silk Trading Co.'s red "Como" silk was stretched over the frame and trimmed with an embroidered ribbon. For a modern look, Bergamo's orange silk was laminated on an opaque shade and trimmed with metallic lace.

The jewel tones of the fabrics make Lena drop-dead fabulous! "Most people don't have the guts to use color on a lamp shade," says Murakami, who encourages clients to "think of a shade as an accent in a room." Be creative: use color on the outside fabric—or try a colored interlining. Just remember that colored shades and linings change the quality of the light. You can set the mood with the flick of a switch. ■

For more on Swatch Watch, go to www.housebeautiful.com.



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Photographer: ERICKA McCONNELL





Catherine Malandrino

Malandrino drew inspiration directly from her own clothing collection and its feminine, textured fabrics for a design she calls "décolleté."

Fashion Plates

{Ask 17 of the world's top design talents to create a one-of-a-kind dinner plate, and you'll get some pretty hot dishes!}



DECORATING AND FASHION ARE LIKE POLITICS and lobbyists: a strategic, powerful mix. So it's no surprise that the savviest internationally acclaimed fashion designers are applying their creative energies to the world of décor. Talents as diverse as Ralph Lauren, Catherine Malandrino, and Valentino know that style is not only what we wear on our bodies, but where—and on what—we sit, sleep, dine, read, chat, and entertain. For [illegible]

Valentino

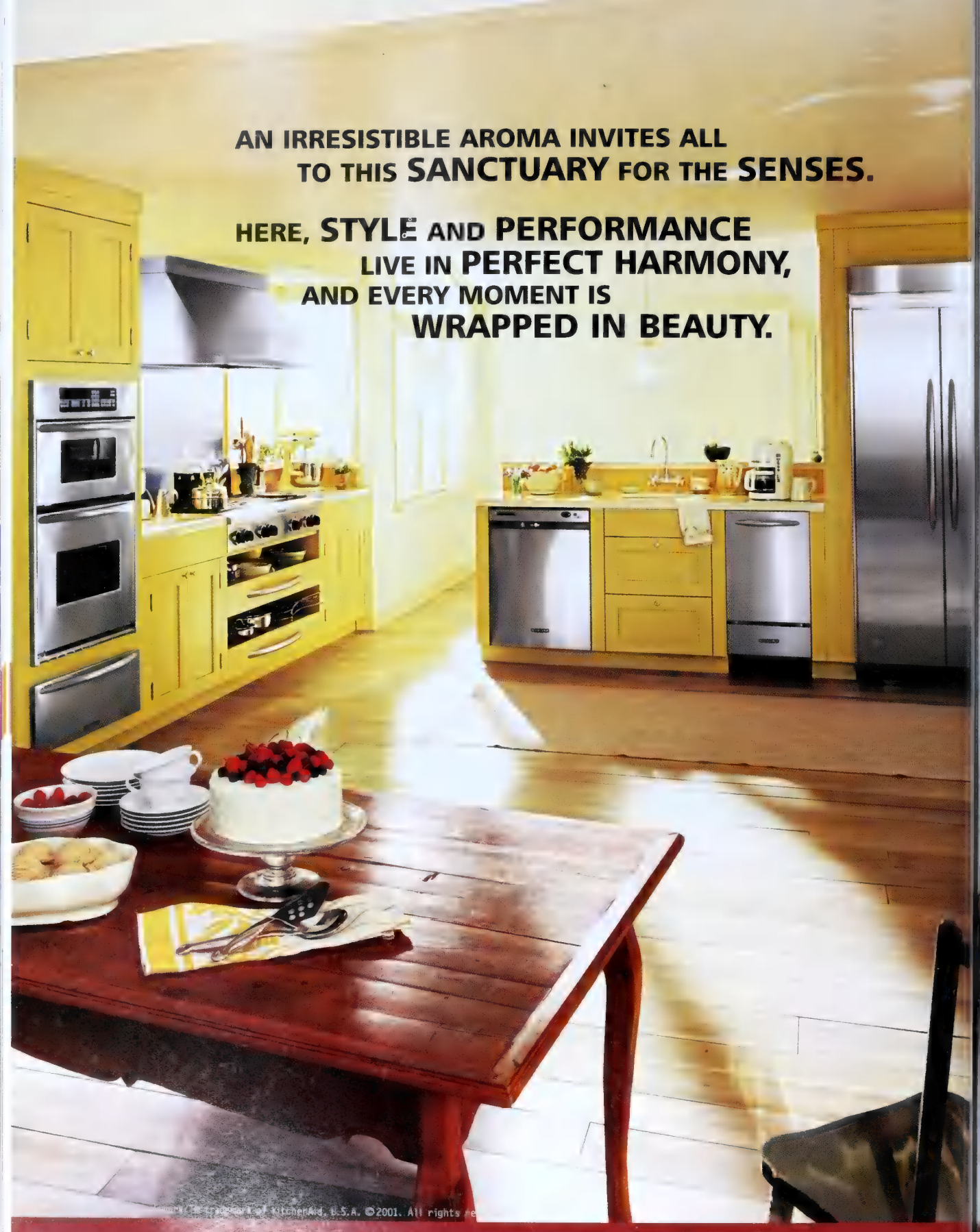
"The rose symbolizes romance, femininity, and elegance, and Valentino red has become today a signature color," he says of the familiar symbols he brings to the table.





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with Style" issue, we showed you 14 one-of-a-kind plates designed by 14 one-of-a-kind fashion stars, including Donna Karan, Carolina Herrera, and Carla Fendi. We gave participating designers one 10-and-¾-inch-diameter Lenox white porcelain plate and told them to decorate it as they pleased. The results were so seductive that hundreds of readers called and e-mailed asking if they could buy them. Seven months later we decided to add a second batch of designer dishes to our unique collection. Now over 30 strong, House Beautiful's eclectic cache of colorful designer fashion plates will be available via the Web on www.saks.com powered by eBay from October 2–30. One hundred percent of the proceeds will benefit Fashion Targets Breast Cancer—an initiative of the Council of Fashion Designers of America. Fashion Targets Breast Cancer charity shopping weekend at Saks Fifth Avenue stores nationwide will be October 18–21.



Frette

The home furnishing firm's Christina Azario uses the illustration of a mermaid to invoke what she calls "the dreamlike quality of Frette."



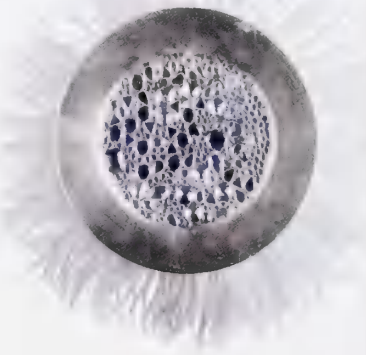
Christina Perrin

Fashion designer Perrin remembered her grandmother, whose own plate designs were based on wildflowers, the alphabet, and Paris couture.



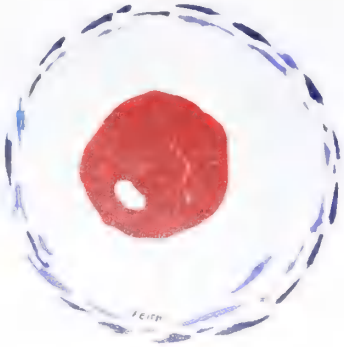
Soledad Twombly

Twombly sought to represent a mix of cultures in her design. "I think the plate is a little Chinese and a little Ottoman."



Roberto Cavalli

Swarovski crystals and marabou plumes evoke the look of the winter 2001 collection. "Rich tableware will light up any party," says Cavalli.



Tracy Feith

"I [illegible] an al[illegible] things th[illegible] the s[illegible] the esse[illegible] say[illegible]



Sean John

The theme from Sean "Puffy" Combs's fall 2001 Sean John collection, revolution, is clearly stated in the design.



Taffin

Jewelry designer James de Givenchy's concept draws on the material of his trade: diamonds. He represents their facets in brown and orange.

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Etro

Chopsticks, wrapped in swatches of fabric covering the Eastern-influenced plate designed by Kean Etro, are meant to invoke nourishment.



Burberry

Burberry uses an equine head, along with its familiar plaid pattern, in a playful motif resembling a chess piece.



Romeo Gigli

Nature's bounty is the theme of the beaded fruit piled on Gigli's plate design.



Ralph Lauren

"The pink pony campaign was created to address the need for quality cancer prevention and treatment in medically underserved communities," says Lauren.

Calvin Klein

"Simplicity is the essence of what's modern and sophisticated," says Klein of his spare plate decoration.



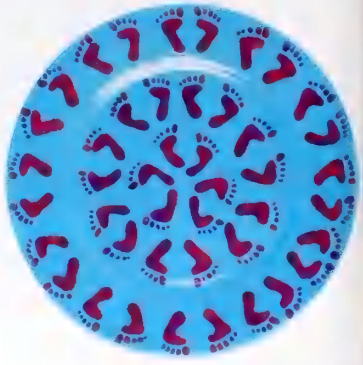
Sigerson Morrison

Shoe designers Kari Sigerson and Miranda Morrison hit the mark. "We wanted the simplicity of a concentric 'target,' with a tempting floral.



Kenneth Jay Lane

For a plate he calls "lunch with the Empress Theodora," prolific jewelry designer Lane decorates with an array of colorful gems.



Edmundo Castillo

"There is nothing more soothing than walking barefoot on a beach—and that's what life should feel like," says Castillo, an award-winning shoe designer.

Hot flash-



Lauren Hutton,
ormone replacement therapy

"When I started menopause, my doctor recommended hormone replacement therapy, HRT, to relieve my hot flashes and prevent bone loss.

He said up to 20% of my expected lifetime bone loss could occur in the years right after menopause.* **I didn't listen. I shrank an inch in my very first year!**†

That's when I took his advice and went on HRT. I've been on it for 10 years, and I feel great—I have no hot flashes and I'm protecting my bones."

Signs of menopause you may experience:

- ❒ Uncomfortable symptoms
 - Hot flashes
 - Night sweats
 - Vaginal dryness
- ❒ Mood swings or changes/irritability
- ❒ Fatigue
- ❒ Interrupted sleep

Call 1-800-944-1432 now for your FREE Menopause Action Kit to help you live the years ahead with health and vitality.

Ask your health care provider about hormone replacement therapy.

*Up to 20% of expected lifetime bone loss occurs in the first 5 to 7 years after menopause.

†This is Lauren's personal experience; not all women have the same experience at menopause.

Lauren Hutton is just one of 17 million women in the U.S. on hormone replacement therapy.

Wyeth-Ayerst Laboratories 7-4001-01

HRT may not be right for all women. There are benefits and risks.
Talk to your doctor. You and your doctor can decide if it is right for you.

Photographer: JONN COOLIDGE

Producer: CHAR HATCH LANGOS



tips

- Gifts for guests: A Christofle silver nautilus use as a napkin weight makes a lovely party favor.
- Don't leave dinner-table chemistry to chance: Always provide place cards for seating.
- Ask guests about dietary restrictions when you extend your invitation.
- Even in glam clothes, be the first to kick off yo shoes after dinner. Guests will follow suit.

{At home in Los Angeles, Nancy Corzine spins the color wheel}

Sitting Pretty



AFTER A YEAR OF HOUSE RENOVATION hell was finally over, Nancy Corzine wanted to celebrate. The Los Angeles–based designer held a long-overdue inaugural dinner, first slipping into a crimson Vicky Tiel gown last worn to a White House dinner for the King of Morocco. She was ready to glitter against her luxe new rooms awash in her favorite champagne-and-bisque palette.

The classic Corzine warm-up includes forty minutes of predinner cocktails to bossa nova. Aroma-free flowers and candles never compete with the delicious smells from the kitchen. As for the table, Corzine likes things formal—never stiff. Why cover a dark walnut Ariel table with a tablecloth? Corzine uses placemats instead. Colorful hand-blown Murano champagne flutes jazz things up alongside classic crystal balloons. Corzine is, in fact, a die-hard champagne lover, so Taittinger with a lemon raspberry tart is always the finale.

By Alice Feiring

[top left] Nancy Corzine, ready to party. **[above]** A formal table turns adventurous with mismatched Murano glass. Silver, Christofle. "Century" china from Puiforcat.

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[below] *Pour la maison*—hatboxes covered with Parisian street scenes. **[right]** A vintage red wool coat presides over a heraldic chair, circa 1900, and a red dining chair from the forties. Stacked on the table: new mini suitcases in vivid colors.





Photographer: RAY KACHATO

Producer: ELIZABETH MA

Boutique Chic

{Funny Face meets flea market at this Francophile's dream store outside Chicago}

In Geneva, Illinois, a 19th-century river town that prides itself on its Scandinavian heritage, shopkeeper Madeline Roth has raised the tricolor. *Vive la difference!* Her store—Pariscope—offers French antiques and contemporary Gallic-inspired accessories. But the atmosphere is far from formal. Roth, who sits behind a sales desk shaped like a black-and-white–striped hatbox, keeps the mood fun. "I like things whimsical," she says, "like a movie version of a French shop from the fifties."

Roth, a former general contractor, launched Pariscope six years ago when she set about decorating her own home. "My sister was in France studying, and she called me up and said, 'They have everything here that you've been looking for and haven't been able to find in the United States. You've got to come over.' Roth did—and acquired not only furnishings but the idea for a new store. Her business, originally taking up a few rooms in a 19th-century house, did so well she has recently moved it into the loftlike space she now occupies.

Shopping in France every few months and working with a stylist to give her place a certain insouciance, Roth assembles items you won't find anywhere else. Recent sightings: children's canvas playhouse from the 1920s, an officer's medic kit from the fifties (complete with wineglasses), and a circa 1940s oil painting of a reclining woman wearing nothing but a big, red bracelet. Partial to midcentury pieces—like an iron-framed vanity from the forties and its pink-and-white–checked pouf—she's just as likely to pick up a 19th-century secretary as a Baroque-style boiserie from a grand old apartment. Gift items—lampshades made from old Paris street maps or tiny purses shaped like tams, each sporting a single red pom-pom—surprise and delight. Gigi would feel right at home. *22 North Third Street, Geneva, IL, 630-232-1600.* **By Thomas Connors**


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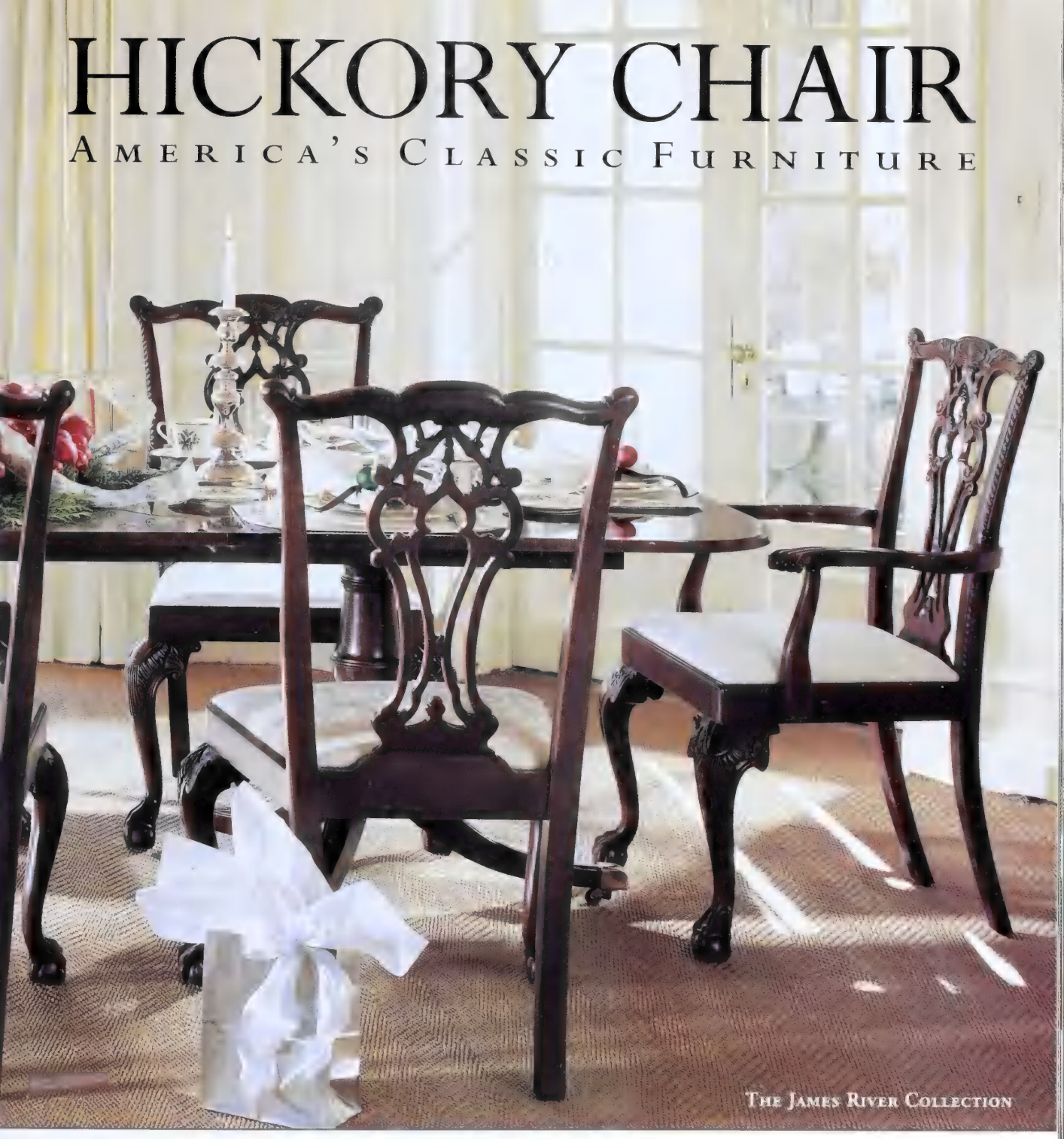
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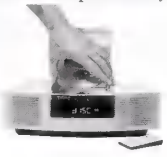
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Illustrator: MAURICE VELLEKOOP

Producers: MARIO LÓPEZ-CORDERO and AMANDA DAWSON

charlotte's web



Glamour to go

{The Web's quickest ways to sty



[clockwise from left] Pucci scarf-cum-throw and Hermès handbag, both from www.pieceunique.com. French stool and Italian lamp from www.1stdibs.com. Louis XV sofa from www.circline.com.

IN THE BEGINNING, A STYLISH GAL HAD TO MAKE DO limited décor: Think cave paintings and an animal ski

Thank god for evolution. For fine furniture and frames. For Chinese red and opaline green. For Ven mirrors. For Art Deco. For anything Louis.

Dahlings, thank god for the Internet. Glamour is able online, 24 hours a day.

Case in point: **www.circline.com** and its jaw- collection of furniture and home accessories, like th and painted Louis XV sofa discovered on one of Ch recent fact-finding missions. (Cross your fingers and it's still there—pieces are unique, and the selection daily.) French '40s more your scene? The to-the-trad **www.1stdibs.com** is the place to be, with offerin pair of gilt-metal stools with a pink leather seat. Sea vintage fashions on **www.pieceunique.com** to fi thing Dior circa 1950, for a dose of Audrey Hepbur

Charlotte was never one to shy away from self-reflection—no glam interior was ever complete with a mirror. Get yours from the ne plus ultra of retail s **www.neimanmarcus.com**. Miroir Brot has alw been first in quality when it comes to the vanity-tabl ety: **www.frenchreflection.com** is their exclus tributor. Every fashionable woman needs a fashion- dressing gown; *faire* your maquillage in La Perla's si lace number: **www.eluxury.com**.

Nothing is more glamorous than good breeding- thank-you notes on Smythson's handsome note card (**www.smythson.com**).

Speaking of good breeding: A standard poodle is than the ultimate fashion accessory—it's a friend fo Pamper Fifi with a Ferragamo leash (also on **eluxu**

For more tips on glamorous spaces, check out www.housebeautiful.com.



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A vision in her glass-lined Pleats Please boutique in SoHo, Toshiko Mori perches on a green cashier's station that's suspended from the ceiling. Clothes by Issey Miyake.

Toshiko Mori

{A master of light and space talks with Christine Pittel about what gives her work its special aura}

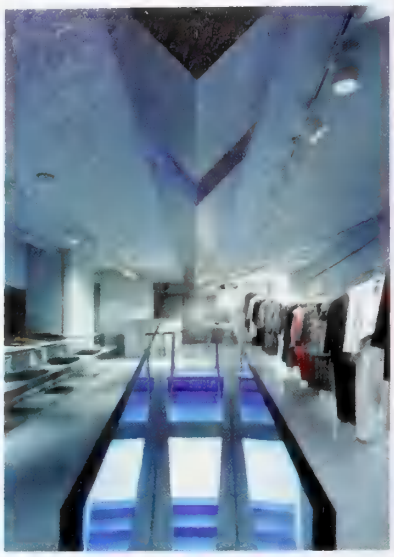
EVEN JADED NEW YORKERS INTIMATELY FAMILIAR WITH MANHATTAN'S ISSEY MIYAKE AND COMME DES Garçons boutiques would be intrigued to learn that their architect is a woman more easily mistaken for one of the shops' sleek habitués. In this most hard-edged of cities, Toshiko Mori creates spaces characterized by delicate plays of light and shadow, reflections off reflections, and radiant penumbras of color. More interested in the effect than the material, the subtext than the text, she builds intangibility. Mori, who lives in SoHo and is a professor of architecture at Harvard, has carried this aesthetic farther afield as well, translating the rarefied air of her urban interiors to large-scale projects, including an arts foundation in Georgia, houses in Maine and Florida, and the renovation of Wyeth Wing of the Farnsworth Art Museum in Rockland, Maine. >

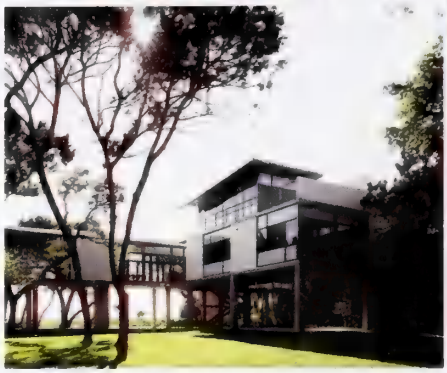


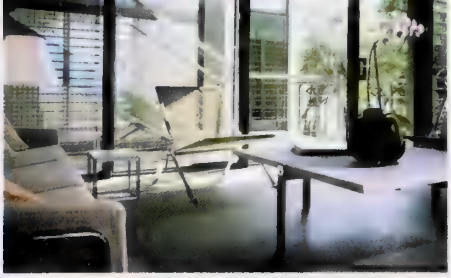
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Mori uses common materials in uncommon ways. [clockwise from top] Exposed steel and polished concrete in the Cohen house in Florida. Exhibition design for "Structure and Surface" at the Museum of Modern Art. The Cohen house rises above the flood plain. Issey Miyake boutique on Madison Avenue.

Christine Pittel: For you, architecture means more than function. What prompted you to search beyond the requirements of site and program to connect with the essence of a space?

Toshiko Mori: In Japan, where I grew up, my grandmother took me to all the great temples and little shrines in Nara and Kyoto, which is how I came to understand contemplative space. Then I studied at Cooper Union with the late John Hejduk, who was almost spiritual in his approach to architecture. He said you have to catch the atmosphere. Yes, you make buildings out of concrete and steel, but it's not a hard, cold art. While still in school, I worked for Isamu Noguchi, making drawings and models, and listened to him talk about rocks having spirits. I learned that a material like stone has its own ethos. If a building can tap into those associations, it can affect you emotionally as well as physically.

thought it was muc
more alluring to cre
physical question m
veiling the space bu
still allowing you to
in. People stop, ret
their steps, and pla
hide-and-seek.
I try to reach beyon
the material realm
to an immaterial
one, because often
it's the ethereal and
ephemeral effects t
provoke people to
and look. Light itse
the way an artist lik
James Turrell uses i
example—has the
power to take archi
ture to a more emo
tional place. We're
finishing a house in
Sarasota with a glass
enclosed void in the
ter that should prod
amazing spatial dra
inside. The changing light will enhance the daily ritual.

CP: How have other materials enriched your wo

TM: The construction industry has so many prescribed
rials that you become a mere specifier when you stick on
them; it's like painting by numbers, and that's very borin
What I bring to projects is a little subversion—I like to u
material for something other than its intended purpose.
the uptown Issey Miyake store, dresses hang on stainless

{ "The best buildings go beyond the visual to the visceral. You can't explain it; you just feel it" }

CP: How did you decide to become an architect?

TM: In high school, I studied painting and sculpture and spent a formative month in Florence, where there seemed to be no boundary between art and architecture—it's all one and the same. Art still influenced my thinking after I switched to architecture, especially the installation art of the 1960s and '70s. A house is really an installation piece.

CP: The windows of your Pleats Please boutique for Issey Miyake are coated with a film that alternately blurs and reveals the interior as people walk by, mystifying the space. Why obscure the goods?

TM: Instead of showing all the merchandise right away, I

cables normally used for building bridges. They come co
in heavy black oil, so we had them acid-washed four time
It's a bit Dada-like, appropriating a material and then de
textualizing and recontextualizing it. I'm looking at gard
hose right now and thinking of making walls out of it.

CP: What makes a building a success architecturally?

TM: The best buildings have an impact that goes beyon
the visual to the visceral. You can't explain it; you just fe
I try to achieve that in one way or another. I'm not trying
be heroic. The gesture may be as fleeting as the way a sha
falls across a wall. But it becomes a tiny, intimate momen
enlightenment, and you'll remember it.



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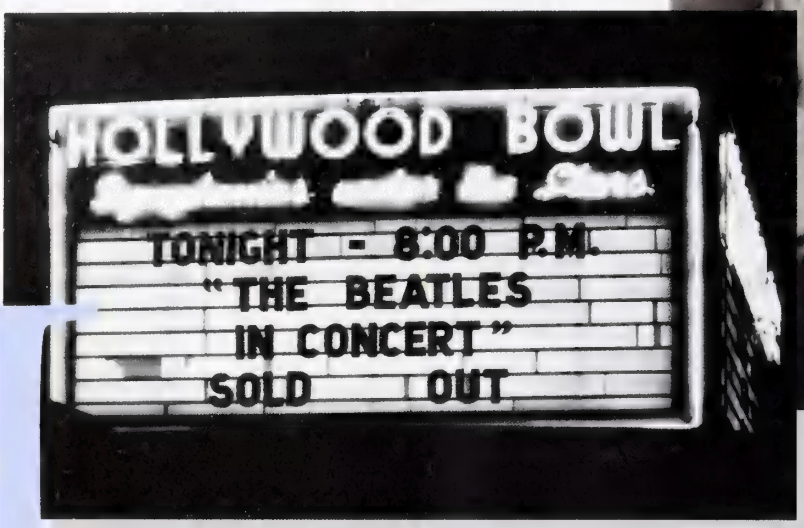
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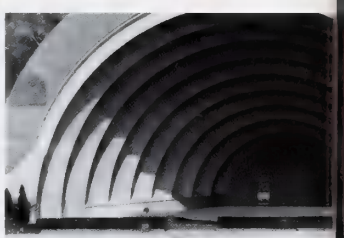
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Shell Game

{In the fight to save or raze the Hollywood Bowl, the issues are murky. M.G. Lord clarifies}









[clockwise from top] Music lover Bette Davis chats with a fan during the intermission of an evening concert. Actress Hayley Mills at the band shell in the early 1960s. William Powell and Jean Harlow at Max Reinhardt's production of *A Midsummer Night's Dream.* Charlie Chaplin and Paulette Goddard attend a 1936 production of *Everyman,* directed by Johannes Poulsen of the Danish Royal Theater.



LAST FALL, WHEN THE LOS ANGELES COUNTY Board of Supervisors voted to replace the landmark 72-year-old band shell at the Hollywood Bowl with a larger new one, understandably not everyone applauded. While the new design will have the curvilinear shape of the old shell, and the Los Angeles Philharmonic, for which the Bowl is a summer concert venue, touts it as a "better acoustical environment," many preservationists remain unsatisfied. The Los Angeles Conservancy, with 7,000 members, opposed razing the 1929 structure. As Ken Bernstein, the conservancy's director of preservation issues, points out, "the historic shell is *the* visual icon of the Hollywood Bowl," a natural amphitheater near the Cahuenga Pass. "It would be a shame to lose it." And Hollywood Heritage, a 400-member group led by Robert W. Nudelman, sued to halt demolition. The group lost, but Nudelman, who also runs a museum of Hollywood history in a parking lot near the Bowl, vows to appeal.

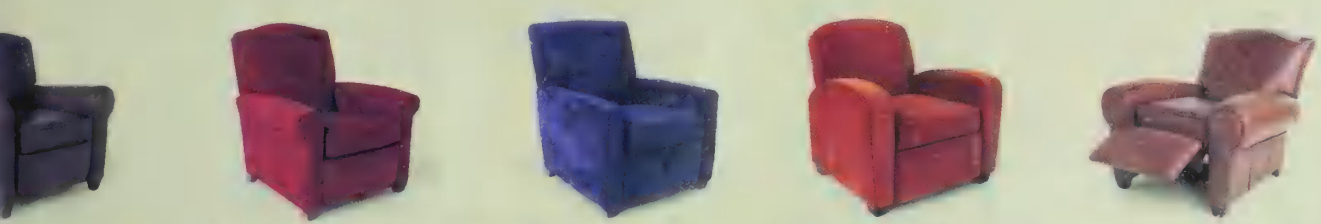
Even preservationists, however, admit that the shell's acoustical problems are far from minor. For starters, it is too small:



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hold an entire symphony orchestra. Nor can the conductor hear clearly all the musicians on the stage. He or she must rely on an audio monitor and a telephone, through which designated listeners ring up to report that, for example, the violins are too loud. In 1970 architect Frank Gehry tried to improve acoustics by adding sound tubes to the inside of the band shell. Ten years later, as technology evolved, he returned with more jury-rigging: fiberglass spheres suspended from the shell to reflect sound outward while numerous loudspeakers were added to distribute sound throughout the amphitheater. Today, balls and microphones so clutter the shell that it no longer resembles the icon seen on postcards. "It looks more like an offshore oil platform than a performance venue," explains Jay Rosen, a violinist in the Hollywood Bowl Orchestra, which shares the shell with the Philharmonic. "It would be great to hear the cellos," he adds. "I have seen their arms move but I have never heard them."



Frank Sinatra **[left]** croons into a microphone in 1943.

The controversial shell is, in fact, the fourth such structure erected at the Hollywood Bowl. In 1926, after a single season, the Bowl's first shell was torn down because it interfered with the site's natural acoustics. A year later, Lloyd Wright, son of the famous prairie architect, concocted a triangular wooden shell that, says historian Gloria Koenig, had been "worked out mathematically" to provide the Bowl's best sound. But benefactors disliked its pyramidal shape and asked Wr to design an elliptical alternative. new shell, however, which was als made from wood, was not dismar and stored after the 1928 season, Wright had intended it to be. Thu rotted over the winter, leading, in 1929, to the construction of the c rent shell from steel and cement.

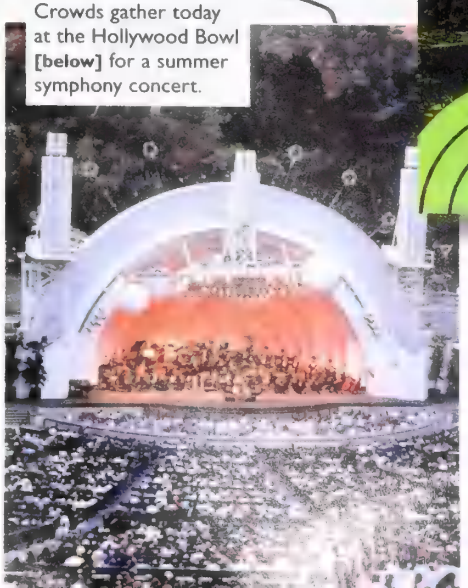
Nudelman favors a plan that w add two rings to the nine-ring she "The Philharmonic says it needs square feet of playing area. Our p would give it 4,000 square feet." County's plan would give it 7,200 making it, Nudelman ominously ulates, a perfect site for rock con (The Philharmonic's contract, wh gives them exclusive rights to the Bowl, expires in 2005.)

Of course, the Bowl has never been used exclusively for classica music. Such legendary acts as the Beatles, Pink Floyd, Judy Garlan Frank Sinatra, and Barbra Streisa have performed there, and last A the bowl hosted a reunion of The Who. International celebrities fr the classical music world, ranging from conductor Igor Stravinsky t tenor Luciano Pavarotti, have als braved its problematic acoustics.

County supervisor for the Bow district Zev Yaroslavsky shrugs o Nudelman's concerns, pledging, "There is no danger that the Bow will be anything but a predomina classical music venue." Significan the Los Angeles Conservancy, wh recently joined with Hollywood H itage to save Hollywood's golf ba shaped Cinerama Dome, has dec not to join Nudelman in the appe This may be a predictor of how t controversy will pan out. "After a lengthy discussion, our board dec not to litigate," explains Ken Ber stein. "We pick our fights careful

M.G. Lord, who lives in Los Ange produces a monthly column for Preservation *magazine and writes* Harper's Bazaar *and Salon.com.*

> { Today, fiberglass spheres and microphones so clutter the shell that it no longer resembles the icon seen on postcards }



Crowds gather today at the Hollywood Bowl **[below]** for a summer symphony concert.



Assorted programs from the 1930s and '40s **[left]**, when the legendary Los Angeles landmark hosted the likes of Judy Garland, Abbott and Costello, and Fred Astaire.



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Where the Water Is

{Our author Ceil Cleveland and her friend Larry McMurtry will nei
confirm nor deny that she's the heroine of "The Last Picture Show"}

A TREE FULL OF EGRETS. TO A POET, THE VIEW ACROSS THE TIDAL POND BEHIND MY HOUSE MIGHT BEC
a symbol of something numinous and mystical. For me, it's a sign of something more mundane: Thes
birds know where the water is.

Last evening, my husband and I sat on the balcony of our house overlooking an old millpond that
feeds into the Long Island Sound. The inlets of this nature preserve shelter swans, ducks, herons, and
other varieties of waterfowl. In a dozen years here, we have watched the egrets from our side of the p
as they loom in the trees like tall, furled umbrellas. Just the other day, a couple of them flew over and
lighted upright on a branch next to us.

At night in bed, we hear the rushing wings of birds and water lapping from the Sound just around
Sound. I sleep well.

For many years I have lived in New York, but even in Manhattan I was determined to remain aw
I lived on an island. It amazed me that all that concrete and human energy was surrounded by wa
I could walk to the shore to watch the ships or count the barges. Finally, since I worked


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ATTRACTION
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at Columbia University, I was given a university-owned apartment on Riverside Drive, whose windows all gave on to a view of the Hudson. As I worked correcting papers, looking out the windows, it seemed that the desk itself became a floating island high above the waters.

This fascination, I suppose, comes from my water-deprived childhood. I grew up on the West Texas plains and as a girl in the fifties witnessed a drought of dreadful proportions that parched the land, starved the thirsty black Angus, and drove my rancher father and his neighbors from the cattle business for many years. The only egrets I knew were *cattle* egrets, which sat not in trees, but on the scuzzy backs of cows in dry seasons, picking off insects.

I loved the open range and the people, but the symbol of my native ground became, for me, the mesquite. These tough trees were brought to the area as pods in the bowels of Mexican cattle and deposited in thick splats of dung. This fertilized the saplings as they grew into lacy but dogged trees that rooted in the thin soil and drove out every living thing around them.

> { Whirlwinds picked schoolchildren off the playground and tossed them in the air. Then the big one came. A tornado! }

Tumbleweeds, too, flourished on our prairie, whipping through the fields, attaching themselves to our door- and window-screens with their prickly fingers when the wind and sand storms got up, as they did in every season but summer. Then the land lay scorched and still.

Once, after I had moved to New York, I read a novel from the 1920s called *The Wind,* about a West Texas woman who finally got fed up with her abusive husband and shot him dead in their front yard. Then she stood there, rifle in hand, puzzling about what to do with the body. But not to worry: The wind blew up a terrific sandstorm and before the sun set the body was interred by nature. Seasoned in Texas, I found it easy to suspend disbelief.

My earliest tactile memories are of the gritty diapers my mother attached to me. They left the washer gleaming; then after an hour on the clothesline they turned the color and texture of sandpaper.

That was in spring. In the winter, the diapers became frozen white squares, which Mother stacked like a pile of pale waffles on a bench in front of the fireplace until they thawed and grew as limp as flour tortillas. In summer, the diapers came in off the line so hot you couldn't fold them. My mother would gingerly unclip the pins from the clothesline and let the cloth drop into the basket below. [illegible] would stick the diapers in the refrigerator to cool [illegible] the pinned one on a kid.

In [illegible] temperature could crawl to 114 degrees [illegible] days before air conditioning, I would sometimes get up in the night and wander the house with an ice cube in my mouth for relief. Today milch cows in their temperature-controlled barns live more comfortably than we did.

The absence of water, and the presence of a moth of invention, taught me then what our President is le ing today on *his* ranch. One summer when the drou was so fierce and water so scarce that the county she threatened to arrest people who sprinkled their lawn mother ran a hose from the upstairs bathtub, out the dow, down the side of the house, and into the front where the runoff from the family bathwater kept the crape myrtle blooming f It was the one spot of co the area, if you didn't co the lone red traffic light ing night and day as it sw in the wind at the inters of Main and Center stre At the age of twelve, I w embarrassed by the tube snaking down the side o house and protested to my heartless mother that I w sure I'd never get a boyfriend if she made me live in house that was taking a perpetual enema. Today, I h read, George W. Bush has built an upscale version o my mother's contraption on his ranch in South Texa a hydroponic greenhouse using recycled water from Bush family baths.

Spring was a blast in West Texas. Literally. Whirl picked schoolchildren off the playground and tosse them in the air. Then the big one came. A tornado! in my twenties, married, with a two-year-old daught who was with me lying on the bed when what she la called "the Dorothy and Toto weather" hit. I grabbe as I heard the storm split the back of our house, rip off the attached garage. Then I heard another *roaaa*

Nobody has ever been able to explain how torna can ram straws through a telephone pole or demolis entire house but leave the door frame standing. Nob has ever been able to explain how my friend manage with her two young sons, to survive a tornado by cli into a meat locker inside a supermarket that was itse demolished, or how a woman crawled into a bathtu rode it to safety until it disappeared from under her. And nobody has been able to explain how, in a flash found myself in the middle of the street that ran by front door, with my daughter cushioned tightly agai my bosom—although the front part of our house w not torn away, and the door was still locked.

Until I was 22, I thought life was wind and sand. thought women's faces by the time they were thirty *supposed* to look like the bottoms of the dry cracked fissured creek beds that ran through their pastures.


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thought that *everyone* spent each spr
in a dank cellar clinging to her favori
possessions hastily collected, waiting
the spiral above to flatten her house.

My thirst for water has brought n
to this excessive state: Not only do I
live on a 28-acre pond, but I also hav
shimmering swimming pool on my h
acre. It is cared for by a cheerful you
man with a truck full of hoses and
brushes and a chubby little robot tha
chugs around the pool's inner edges
gnawing at vagrant algae. This, I tell
myself, is to make up for the only rec
ational water I knew as a kid—a squ
concrete stock tank on the ranch, wh
in rare non-drought seasons our pare
would let us drain, scrub with brush
and bleach, and refill to paddle arou
in. Its depth was such that the water
never rose above our waists.

I first sighted water broad and de
enough to swim in when I was in my
twenties on a trip to the great North

I was so bemused that such a thi
existed, along with trees that w
not twisted mesquites and flowe
that actually bloomed, that I stay
for eight years, learning, for the first
to swim, raft, and sail. I turned on fa
and, miraculously, water, not rust, flo
out. I felt like Helen Keller, finding a
sensation, a new language. My work
me next to a river city in Ohio, when
foggy sounds of the horn from an ol
riverboat, the *Delta Queen,* wafted h
ingly through my dreams. Like a fish
was hooked: Water had become a ne
sity for me.

I understand that water seeks its
level. As for me, I think I have found
level—high tide on a millpond in Lo
Island. ■

*Ceil Cleveland is a writer who teache
English literature and writing at NY
Her latest book,* Whatever Happene
Jacy Farrow? *(North Texas Universit
Press), is a memoir of her girlhood on
Texas ranch and later years in New Y
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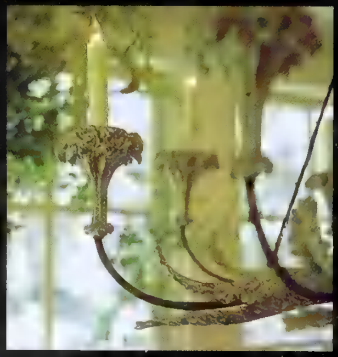
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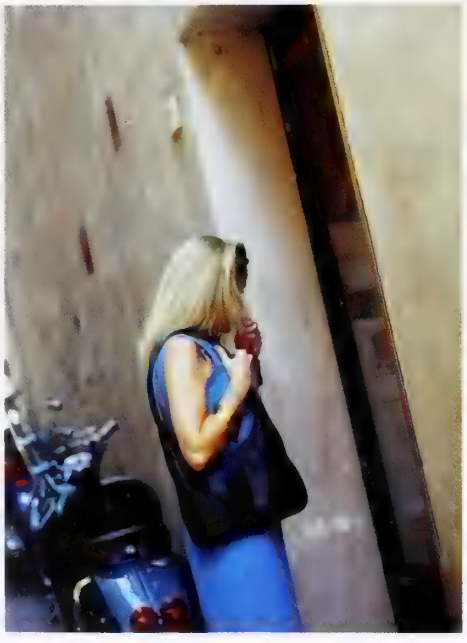
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Siena Waltz

{The medieval jewel under the Tuscan sun is stepping up to the 21st century}



DEEPLY ENTRENCHED WITHIN A GRACEFUL MEDIEVAL armature, Siena has always reveled in its storied past. Thirteenth-century palazzi still line the narrow, winding streets. The Gothic duomo, with its black-and-white-striped marble walls, and the 102-meter marble-capped Del Mangia tower loom like protective beacons over the Piazza del Campo, where the Sienese continue to hold the Palio, the famed bareback horse race dating from the Middle Ages. The contest among the 17 competing *contrade,* or districts, is as strong as a double espresso, as formidable as Siena's ancient rivalry with Florence, about 40 miles away. "We are a proud people—proud of our food, our buildings," says Beatrice Bargagli-Stoffi, a young lawyer whose ancestors helped found this Tuscan city more than 1,000 years ago.





During the summer, the place buzzes with celebrities, from Cindy Crawford to Tony Blair, who mingle with locals in the friendly restaurants and bars. Several recently opened home-furnishings shops, bars, and a luxurious hotel have further helped to invigorate the town center. "It's not always easy to get the Sienese to accept something new," concedes Elisabetta Teri, an owner of fashion boutique Dolci Trame, but the city always rewards the visitor who persists.



Get thee to a monastery: Hotel Certosa di Maggiano **[top]** is housed in a converted 14th-century cloister. **[clockwise from above]** Wandering along Siena's winding streets. The 700-year-old town hall punctuates the Piazza del Campo, or main square. Handwoven sweaters in vivid colors at Tessuti A Mano.

shop

Several new stores are satisfying the city's predilection for all things beautiful. *The country code is 39 and the city code is 0577.*

●**2Link** (Via Simone Martini 89; 333952). When 2Link opened [illegible] did a double- >

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HIP HANGOUTS
Eat, drink, and people-watch at these two hot spots:
- **Liberamente** (Piazza del Campo 27; 39-0577/274733). The place to be seen in Siena, this new bar and restaurant shimmers with colorful mosaics by Sandro Chia. Local wines, traditional snacks, and the city's only sushi chef.
- **Conca d'Oro** (Via Banchi di Sopra 24; 39-0577/236009). Former Formula One driver Alessandro Nannini reopened his family's 1930s café this past spring. The Nanninis are one of Italy's foremost coffee-trading families, and the cappuccino and cakes from their Sienese *pasticceria* are unrivaled for a flavor jolt.

take, thrilled over the dazzling white int by French minimalist Christophe Pillet must-have items like swirling CD-ROM stackers from Ycami and streamlined cu from Sambonet.

- **LDM** (Via di Città 47; 47755). Rustic comes in shades of white, gray, and ecru cookbook writer Lorenza De Medici's n housewares store. What's hot: Linens m from vintage Tuscan hemp, and chunky white ceramics by I Patrizi of Viterbo.
- **Bien Vivre** (Via delle Terme 95; 46009 A French aesthetic prevails at this furnit and lifestyle venue. Look for French lin and bathroom products from Christian Tortu and Côté de Bastide, as well as lot of Cappellini.
- **Casanova** (Viale Toselli 25; 280993). C wares from B & B Italia, Kartell, Boffi, other Italian design firms are worth the trek to this year-old store, housed in a restored 1920s tannery not far from the center.
- **Galleria Mazzoni** (Piazza Sa Giovanni 8; 282091). Where t locals go for Tuscan antiques.
- **San Bernardino** (Via Ficare 2; 594559). Many admire this master ceramist's hand-painte plates and vases decorated wi lemons, grapes, olives, and th *contrade* of Siena.
- **Pizzicheria Gastronomia Morbidi** (Via Banchi di Sopra 282257). Racks of Tuscan *salu* artisanal cheeses, and the best Chianti oils and wines fill this story gastronomic treasure tro
- **Tessuti a Mano** (Via San Pie 7; 282200). Handwoven swea scarves, and cloaks in scarlet, violet, and orange are the dra this tiny workshop.







La dolce vita, Sienese-style. **[top to bottom]** French home furnishings at Bien Vivre (two views), sumptuous fabrics and rich woods at the Hotel Certosa di Maggiano, olives and smoked meats at one of the city's many marvelous food shops.

EAT

Sienese cuisine centers on meat and game; specialties include *pici,* the sturdy local spaghetti, and *panforte,* a dense cake made with honey, dried fruit, and nuts. Ex lent regional wines include Brunello di Montalcino, Ch Classico, and Vino Nobile di Montepulciano. *The cou code is 39 and the city code is 0577.*

- **Osteria Le Logge** (Via del Porrione 33; 48013). Dust Hoffman and George Clooney have been spied at this cozy restaurant, where wooden *(Continued on page 1*



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Ojai, California

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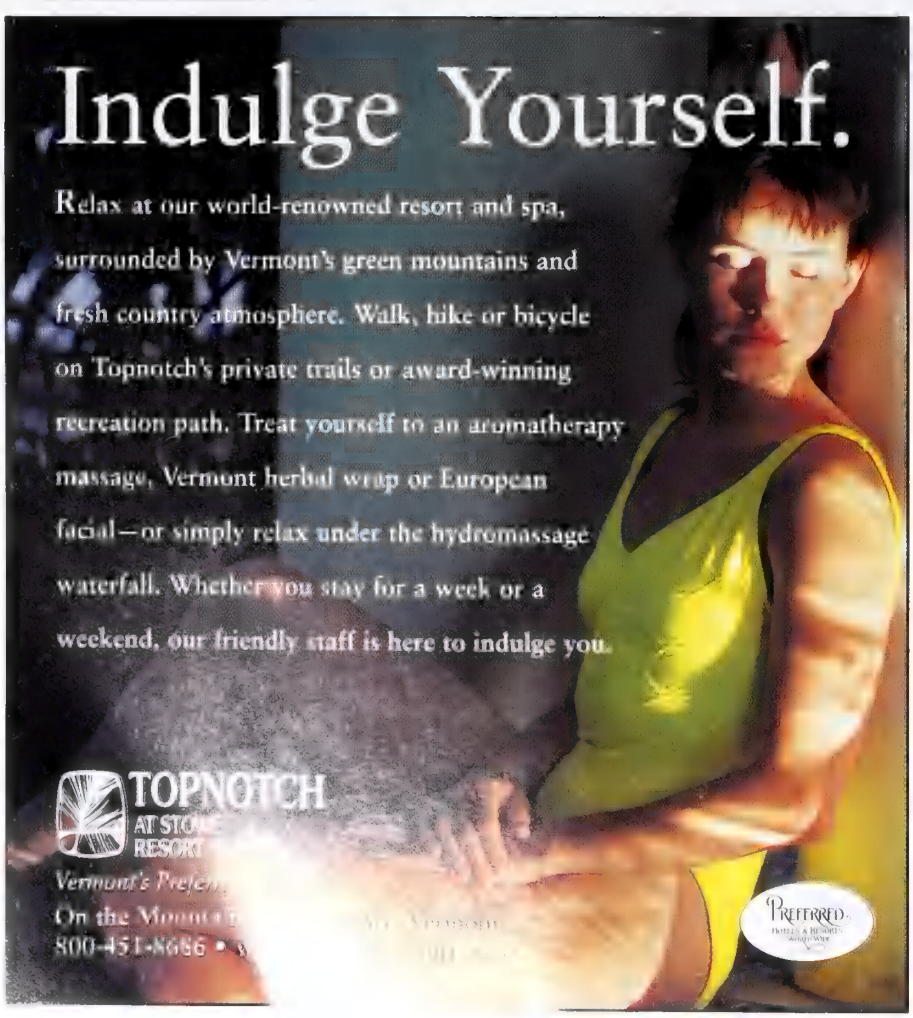




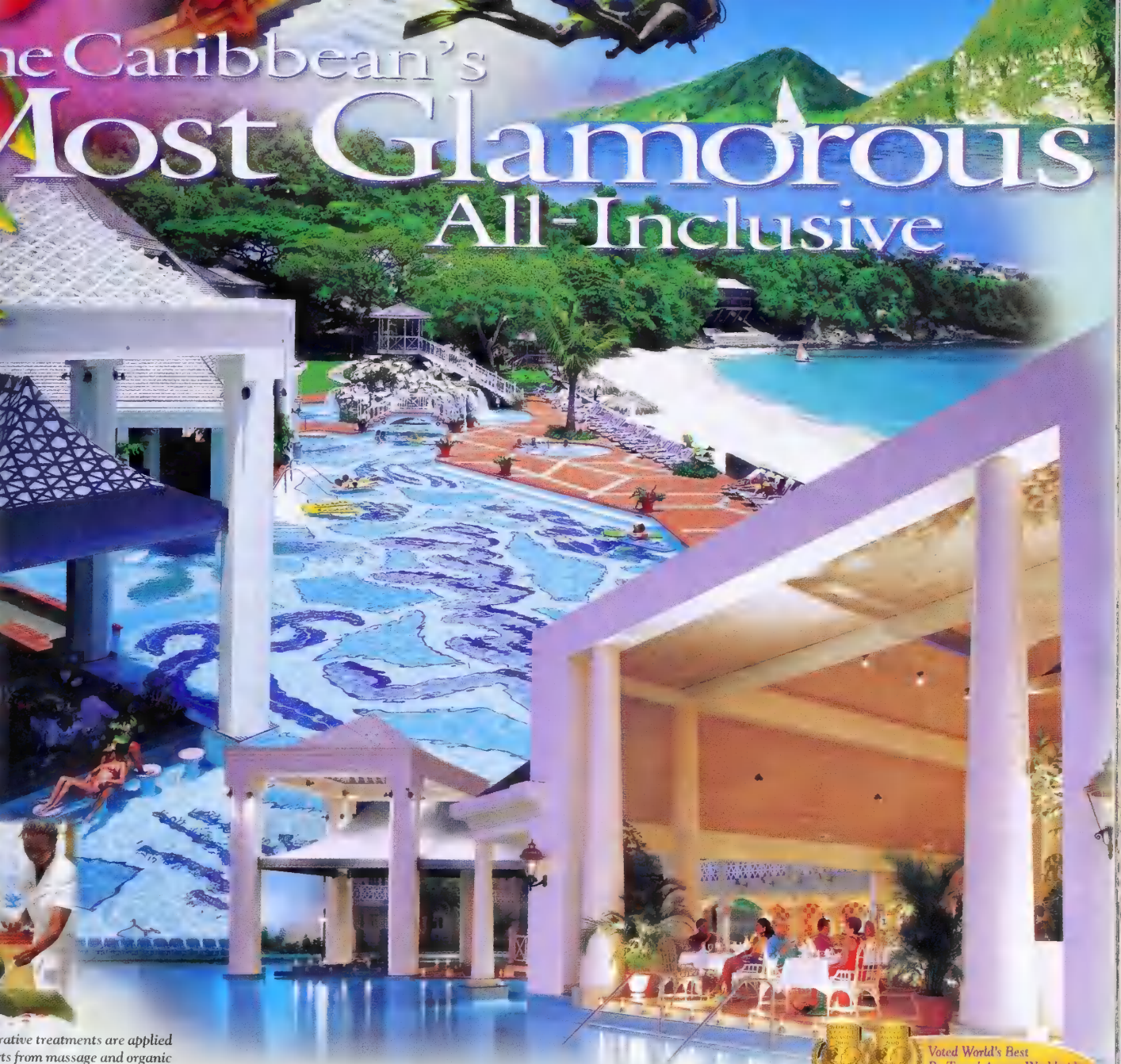


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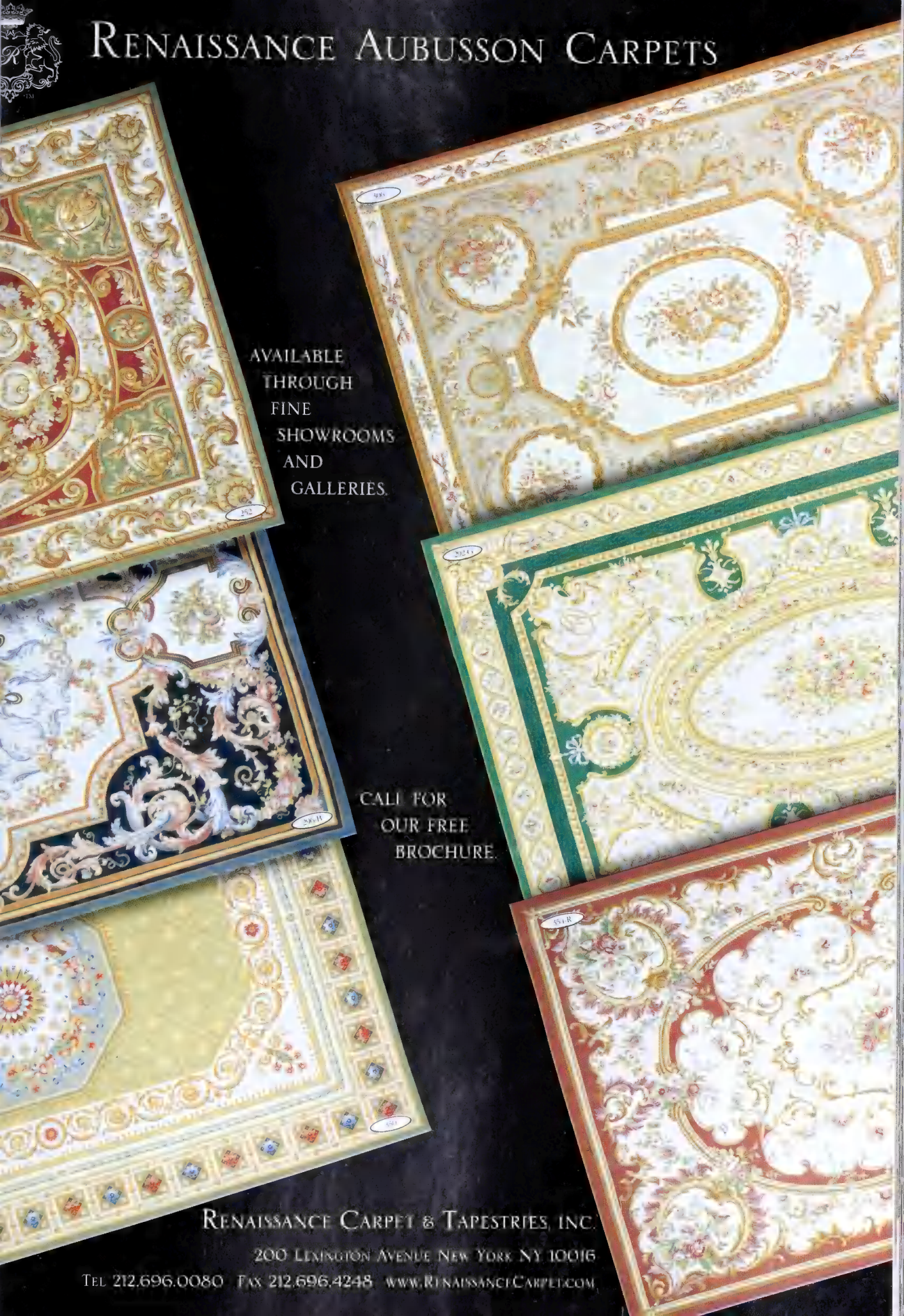


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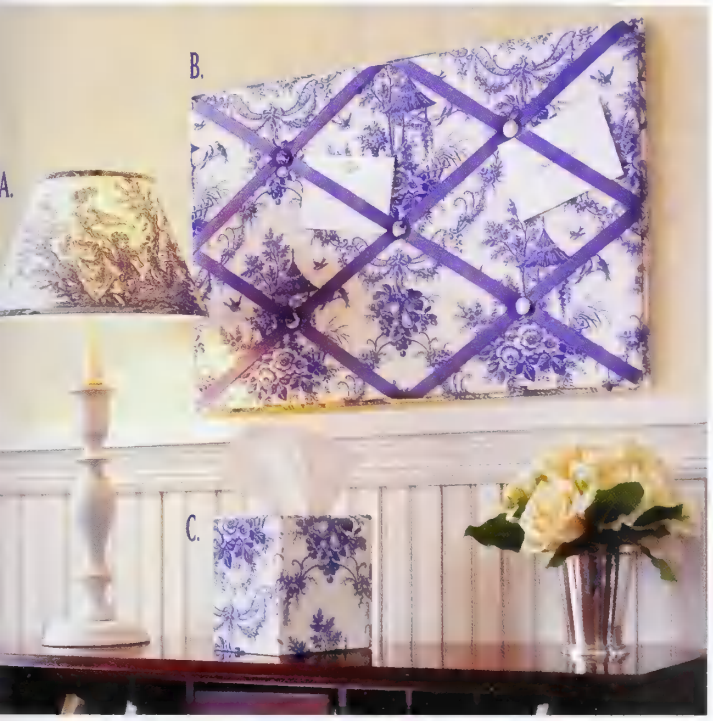
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Illustrator: DEMETRIOS PSILLOS
Writer: CHRISTINE PITTEL

don'ts & sop

Floodlights or huge stereo speakers **[below]** are better suited to a disco. **[right]** A striped tent offers intimacy as well as shelter from the wind and can be a quick color fix for a dull corner.





Here Comes the Sun

{Designer Stephen Shubel makes light work of alfresco furnishings}

HAPPY ARE THE FEW WHO SPLIT THEIR TIME BETWEEN TERRACES—LIKE DESIGNER STEPHEN SHUBEL, WHO HAS homes in California and France. One terrace faces the San Francisco skyline and the Bay Bridge; the other looks o over vineyards in the Loire Valley. Both are nonchalantly furnished with the kind of pieces that look even better w a little patina, fermented by the sun and an occasional spill of Merlot. Here's how he keeps it casual and carefree:

Don't buy all your furniture in one matched set—you want to mix things up, just as you would inside the house. If you have a metal table, choose wicker, wood, or bamboo for the reclining chairs. Mosaic-tile tabletops add textu

Do look for French bistro chairs. They come in many colors and styles and can withstand sun and rain.

Do invest in high-quality teak furniture, if you like wood. It holds up against the elements and lasts forever.

Do look for collapsible sling-back chairs in bold colors and shapes.

Do vary your sun exposure by using awnings and umbrellas. Make sure the umbrellas have strong bases so they're not tipsy (they don't have to be tethered to a table).

Do create intimate outdoor rooms by having several small seating groups. It helps break up a sea of furniture.

Don't pick upholstery that competes with the flowers. I like bold stripes, or solids with contrasting piping, rather than floral prints. Choose fabric in just one or two colors; otherwise it looks too chaotic.

Do look for all-weather, easy-to-maintain fabric, like Sunbrella, which is resistant to sun, mildew, and chlorine. Or try upholstering furniture in terry cloth—it looks great, and you can sit on it comfortably in a wet bathing suit.

Do look for rustic ceramic and terra-cotta tableware. Avoid plastic unless you're near the pool.

Do remember a fountain—it's beautiful and relaxing, and the splash of water will drown out urban noise.



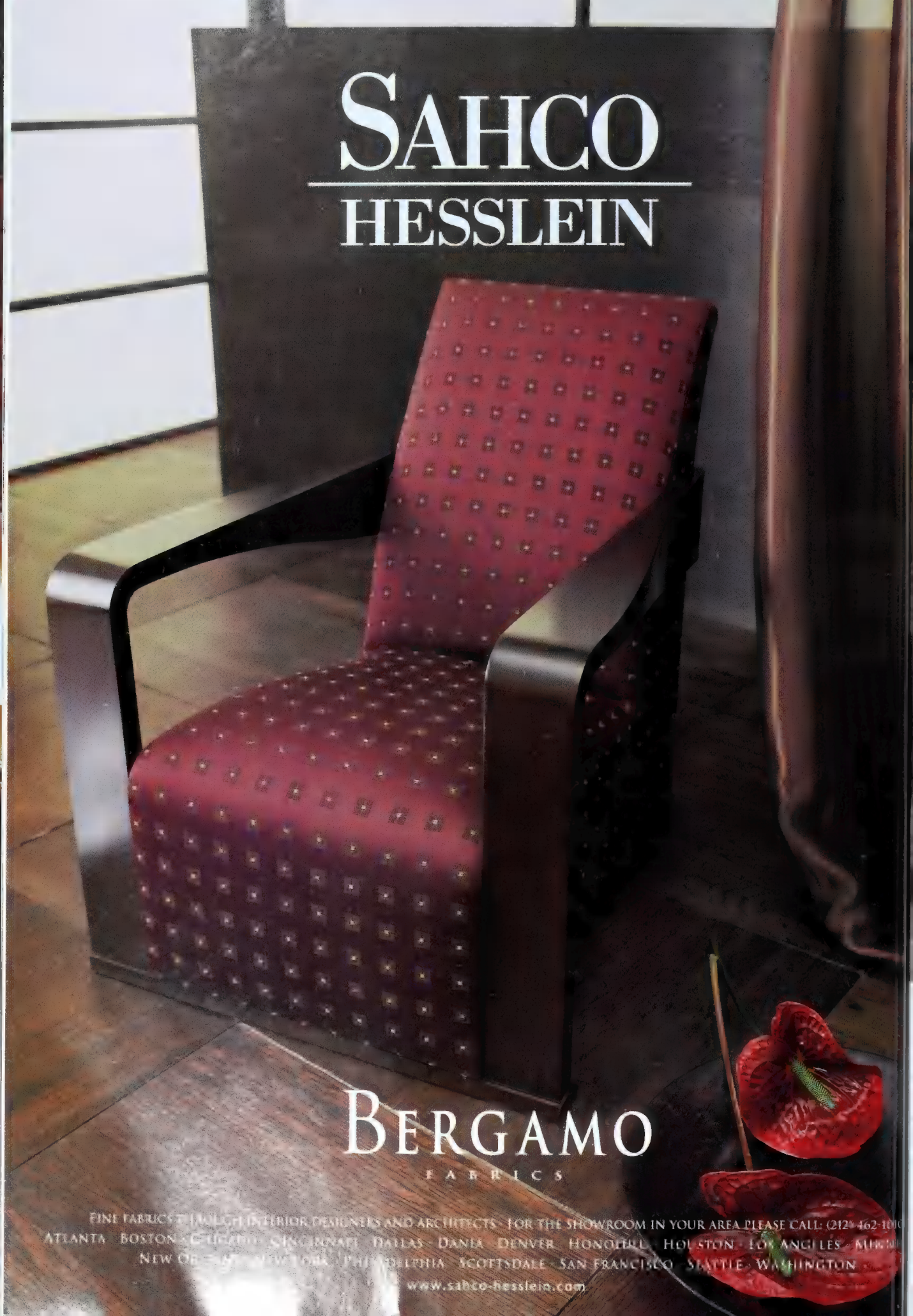


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Dress up your rooms...

Spring might be the right season for spic-and-span sprucing up, but fall is definitely the moment to enrich your rooms. When the time comes for slipping into a sweater and getting reacquainted with your fireplaces, don't forget to lose the white slipcovers, cotton cushions, gauzy curtains, and sisal rugs too. Hello chenille upholstery, cashmere throws, serious curtains, and richly patterned exotic rugs: No matter which climate you live in, fashionable fall touches will help you stay in tune with the seasons. The photo above illustrates one gorgeous way to go from sweltering to nippy: Fashion royal Nathalie Rykiel's winter garden celebrates the first days of fall by reflecting the last days of summer. Protected from the elements but surrounded by them, Nathalie's whimsical, colorful luncheon table setup is an ode to fashionable fall decorating. Simply, perfectly seductive.—M.M.

D.C. CLASSIC

One of Billy Baldwin's greatest decorating jobs was the Washington house of Bill and **Deeda Blair**. House Beautiful last published it twenty years ago. Here it is again—maintained, refreshed, yet faithful to the original scheme



Deeda Blair, we
Chanel, against th
panel Corom
screen that is a p
presence in the
living room. Silk
skirt is hand-pa
from a wallpaper d

ch-used library
o a back porch
ded by trees.
the Blairs' antique
e Louis XVI. Sofa
ain fabrics from
et Looms. On the
e coats of paint.



tographer:

C BOMAN

er:

RIE BRENNER

ducer:

GA MORTIMER



IN THE SPRING OF 1968, THE YOUNG MRS. WILLIAM MCCORMICK BLAIR, JR., stood in the foyer of her splendid new house near the Belgian embassy, dreaming. She had both vision and a sense of detail, and was determined to create "the most tranquil of retreats." Every possible surface had to be the shade of chalk—not just any shade of chalk. And her decorator would be Billy Baldwin, whose pared-down brilliance she admired. The house they created would evoke the era of civility, a Washington of dinners where Nobel laureates dropped by. In that Washington, cooks were trained at home, voices were modulated, nuance was all.

Deeda Blair arrived in Washington in the last days of the Johnson administration, after her husband's tour as ambassador to the Philippines had ended. Extravagantly beautiful, with eyes set wide apart and a skin without a pore, young Deeda in her Givenchy and Chanel surely dazzled her painter, Mr. Stuckey. Inspired by a shade of white worn by the nuns in her convent school in Chicago and by a childhood passion for lilies, she instructed him ever so politely, "More stone! More stone! More stone!" Remembering this, Mrs. Blair said simply, "It worked."

"It worked" is a phrase I have heard from her on more than a few occasions. It is the hidden code for Deeda Blair's lack of self-congratulation on her remarkable accomplishments. Soon after she married, she went to work with Mary Lasker at the Lasker Foundation. Lasker had made it her personal mission to try to find a cure for cancer. Blair, once posted to Manila with her husband, had herself tutored by research heads and scientists.

"It worked" applied at the very beginning of the beginning in her work for the Harvard AIDS Institute. [illegible] research scientist, Dr. Max



[above left] The room beyond the marble-paved entry hall with its swirling staircase is the "dining room that doesn't look like a dining room," in Deeda Blair's words. There is no sideboard, no woody table, no stiff chairs. **[right]** "Billy started every room with the seating layout," Blair remembers, and "everything here is exactly where he placed it," she says of the library.

FACE HAD TO BE A SHADE OF CHALK





Essex. In the mid 1980s, when 7,000 Senegalese prostitutes seemingly failed to contract HIV, Dr. Essex set out to discover the reason why. The Institute needed start-up money at a time when AIDS was little known and certainly not a popular cause. Blair had the idea to approach Maurice Templesman, the African expert, for advice. "The money is yours," Templesman told her. He has been deeply involved in the quest to bring an AIDS vaccine to Africa ever since.

"It worked" applied to her recent mission for two automated DNA sequencers to evaluate samples from the new Botswana clinic that the Harvard AIDS Institute is set to open in December—the largest regional AIDS research lab on the continent. "I went to truly generous and wonderful friends," she explains. "It worked" also sums up another campaign of hers at the National Institutes of Health to support a new center to study the human brain.

Then there are her board responsibilities for the Scripps Research Institute and consultancies for a number of biotechnology and pharmaceutical companies, the meetings with stem-cell scientists and human genome researchers, the frequent trips to explore emerging science companies. She also makes time for the private help she gives week after week in long letters and memos written in perfect copperplate penmanship to cancer patients all over the world suggesting [illegible] clinical trials and research that might help them. [illegible] times a day," according to her assistant, Jerr[illegible] of the fax," he says.

{THE HOUSE



[above left] D[illegible] takes care of so[illegible] correspondenc[illegible] office. On the w[illegible] of her tole flower [illegible] all made by a ce[illegible] Munnecke of Chi[illegible] deceased. Fresh flo[illegible] floral motifs are ev[illegible] in this house. Gen[illegible] century water [illegible] pheasant was a[illegible] Blair's great fri[illegible] Rizk. **[right]** Th[illegible] strewn armchair in[illegible] bedroom wears a[illegible] print Blair disco[illegible] Galliano fashion [illegible] tracked down th[illegible] Bed is a Frenc[illegible]

ANT TO EVOKE THE ERA OF CIVILITY}









And certainly, her vision for every detail of her house "wor fringes copied in a Paris atelier because no fringe available l like an antique piece she had in mind; curtains and bedspre made of her Porthault trousseau sheets. "Please don't use th word perfectionist to describe me," she says. "I hate that."

One day, soon after Billy Baldwin came to help Deeda w the house, Bill Blair returned home to discover on the floor framed collection of autographs and photographs of statesm like Churchill, Gandhi, and Roosevelt (begun in school). They had always decorated the embassy dences in Copenhagen and later Manila. Not her was then that Bill Blair had the first idea of Deed tle and her determined vision of tranquillity on F Road. "I sold the collection and we now sit on it, said, looking at the Louis XV chairs in the librar

I had been to the Blairs' house once before, a decade earlier, to talk to Bill Blair about his long friendship with the late Marietta Tree, a woman comparable elegance and public service. That da the cook had served us an unforgettable cheese soufflé—more intense and refined than any I hac ever tasted—it was of course from Deeda's own recipes. When I visited this June, the menu was repeated at my request. By the time I returned to own chaotic, un-Deeda Blair-like household that noon, a fax had already arrived. The cover sheet impeccable, the border and the neatly printed "M William McCormick Blair, Jr." She had sent her for the pasta cheese soufflé and a note. A friend made two rubber stamps for her, she wrote. "On of them says 'Aspiring to be a national treasure' the other says 'Memo from a domestic goddess.'" The note ended with a Deeda-like refinement: "C course I do not use these stamps on any of my le to Harvard AIDS or the NIH."

[facing page, clockwise from above] Antique French bed in a guest room is draped in Porthault sheet material; edging is narrow self-pleating. Deeda Blair in a Christian Lacroix hat tending the flowers in the box garden's central bronze basket, a favorite object of hers. Powder room. **[this page]** Main floor back porch on this sloping site is high in the trees.



Simplicity

Photographer: SIMON UPTON
Writer: CHRISTINE PITTEL
Producer: ELLIANNA PLACAS



{A ra g house in the fo

talian Style



The house is
living outdoors.
he family (from
year-old twins
and Vittoria,
Loro Piana and his
uisa, with 12-year-
rgherita) gather
shady terrace for
noon refreshments.
ng and throws by
iana. [this page] In
ing room, an early-
entury drawing
ythological scene
ed by a 4th-
y Roman torso
Bruno Munari
ure, displaying
ro Pianas' casual
ach to objects
of a museum.

ls of the Alps is a family affair}



FROM THE AIR, THE SNOW-COVERED CRESTS OF THE ALPS LOOK LIKE MERINGUE WHIPPED INTO STIFF PEAK
but when Sergio Loro Piana guides his helicopter home from Milan, he lands in another season—amid the apple blossoms of the meadows surrounding his rambling country house. Some might choose the urbane ple
sures of the city, but Loro Piana, CEO of the centuries-old firm that bears his name, prefers the casual ele-
gance of a house that is at one with the outdoors. Sometimes he heads straight in from work, declaring "I'm
going to cook," takes over the kitchen, and tosses off a *pasta primavera*. On Sundays he stokes the outdoor
brick oven to invent a new pizza for his wife, Luisa, and their three children, Margherita, Pietro, and Vittoria

His family has made what may be the softest cashmere this side of a cloud for six generations, and there are pie[illegible] of furniture at least that old in a house that, at age 35, is in its infancy by Italian standards. After a long [illegible] courtship, Loro Piana bought the secluded house from a neighbor, and working with Mic[illegible] who designs his company's retail stores worldwide, he expanded the already moder
house [illegible] glass and open interiors that step up and down the hill. "I wanted no barriers

{Ma[illegible] oak beams give the c



acing page] A Venetian
ass chandelier dangles
om a rustic rafter in
e entryway, typifying
e lively mix of formal
d informal, old and
ew. A 17th-century
alian mannequin carved
om walnut stands
eyond a delicately inlaid
8th-century chest of
awers. Sculpture at
ght by Karl Prantl.
his page] Vittoria
erches on the dark
ather chesterfield,
ext to an Italian lamp,
1930. Artwork by
rico Castellani.

nporary house its rustic nature}



[this page] There's alv
room for a few frie
around the dining ta
covered with Irish l
and set with Bacc
crystal. The chairs
Louis XV. A 17th-cen
Venetian painting fills
whole wall. **[facing p**
The kitchen is the hea
any farmhouse, and
it is packed with e
modern convenie
but bread is still n
the old-fashioned

{Eating together is an importa

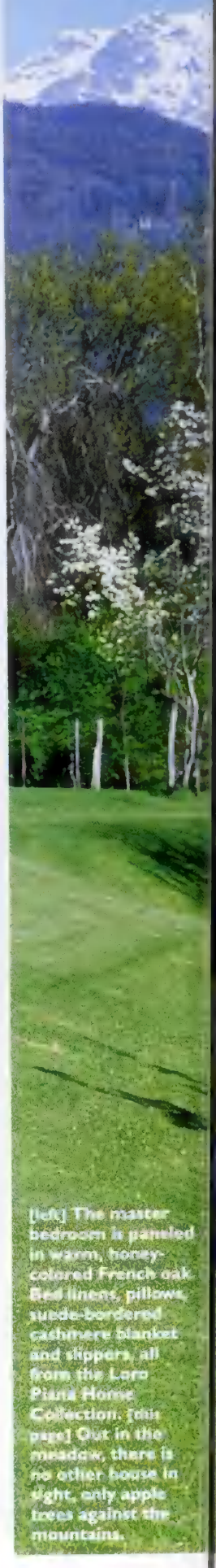


rt of the Italian daily ritual}

between inside and outside," he explains. Rooms paved with cool terra-cotta tile flow into one another under massive oak beams, the element that confirms the house's rustic nature. Rust-red rocks from a nearby quarry form walls that recall age-old farmhouses.

Like most of their countrymen, the Loro Pianas are comfortable in simultaneous strata of time, as much at ease with "the gadget" (his nickname for his helicopter) as with the 4th-century Roman torso in the living room. Close-ups of his children on the coffee table keep company with a 16th-century marble bust of a boy, in a tender reminder that for Italians, life and art are one and the same, each as beautiful as the other. The family lives amid the things collected over several lifetimes, and the furnishings throughout represent a cross-section of periods, the old master paintings mingling with Italian Futurist drawings. The sofas are just as likely to hold a big, lolling dog as a child curled up with a book. The upholstery is linen, not brocade. "We don't want it to be so complicated," he explains.

Every morning, before [illegible] leaves for work, Vittoria slips a flower from the garden into his buttonhole. [illegible] Without pretension, the Loro Pianas exist in a typically Italian [illegible] is the fulcrum of a warm and sophisticated culture, and simplicity [illegible]



[left] The master bedroom is paneled in warm, honey-colored French oak. Bed linens, pillows, suede-bordered cashmere blanket and slippers, all from the Loro Piana Home Collection. [this page] Out in the meadow, there is no other house in sight, only apple trees against the mountains.

{Eve[illegible]n in the hillside h



has a glorious Alpine view}

Photographer:

FERNANDO BENGOECHEA

Writer:

ELIZABETH H. HUNTER

Producer:

SENGA MORTIMER

ties

Katie Ridder in the dining room of the house she decorated for her parents in California. Walls covered in squares of pewter leaf are ornamented with carved wooden suns lacquered to match dramatic moldings Katie's husband, Peter Pennoyer, copied from elsewhere in the 1954 house. A French chandelier, circa 1930, hangs above the Regency-style dining table surrounded by late-19th-century English chairs covered in Pierre Frey fabric.



Lucky the couple with a new house and designer children. Lucky the young people who get to work on a Joseph Esherick house





{Moving a corner fireplace to cen



NOT SURPRISINGLY, CONNIE AND TONY RIDDER THINK THEY HAD he perfect design team for their house in Woodside, California—heir daughter Katie, a decorator, and her husband, Peter Pennoyer, n architect. Indeed, the Ridders would like to give their children omplete credit for the glamorous renovation, but the young people efuse to take it. They point out that it was Connie who found the ouse in the first place, when she and her husband, chairman and EO of Knight Ridder, Inc., were moving from Miami to California hree years ago. Although Connie, a lawyer, modestly claims not to now much about architecture, she recognized the good bones of he 1954 house even before she knew it was a Joseph Esherick design: I didn't find out until I saw his name on the riginal plans."

Peter, an admirer of Esherick's work, says hat the architect, although a modernist, had lassical training, "which explains the wonder-ul proportions of the rooms and the elegant holdings." He adds, "I love that house."

And Katie found that the time and thought er mother had given to the project made her ecorating job much easier. Says the younger idder, "By the time she first showed us the ouse, she knew exactly how she wanted it o work." On Connie's list of priorities were ore windows—especially in the kitchen—for xpansive views of the garden; a comfortable

[facing page] Columns from a French flea market give character to a little foyer off the powder room. **[above]** Flowered reproduction Aubusson makes a perfect garden room rug. Walls are covered with grass paper from Old World Weavers, candlestick lamps from John Rosselli have shades of Muriel Brandolini fabric. New striped tables from Far Eastern Antiques shop. **[right]** The Ridders found the painting for the foyer in Paris.



vall made a fine house even better}



[above] Katie and Connie Ridder in the master bedroom. Reproduction English stools are covered in verdant fabric from Christopher Hyland.

[right] New windows in the kitchen frame views of a magnolia tree. Walls and cabinets are painted yellow-green to echo outside foliage.



place for sitting and watching television ("
knew it would probably be the garden roo
says Katie); and a dining room designed to
used only at night. This last decision mean
Katie could make it the most romantic roo
of all, with silver-leaf paper on the walls a
luxurious red on the dining chairs her mot
brought from Miami. In fact, most of the f
niture came from the Ridders' Florida pla
also decorated by Katie and Peter. "I did
suade my mother to buy a new dining tabl
says Katie. "The room is a perfect square
really needed something round rather than
rectangular."

The Ridders needed no persuasion to
haul the kitchen area—"three small rooms
a silver closet obviously designed for serva
says Connie—and the front hall, a walk-th
space with doors of different heights. To g
the entry a much-needed wall for an ancho
piece of furniture, Pennoyer moved the do
to the garden room and took out
a coat cupboard. Then Katie found
Gustavian settee, which stands out
matically against the wall. Her adm
mother admits, "I never would ha
thought of putting a satiny stripe
piece like that, but I love it."

She continues: "We learned to
Katie and Peter completely when
were doing our house in Miami. I
that project Tony wanted to be co
sulted on everything, but we liked
they did so much that now he sim
says, 'What do Katie and Peter thi

One idea Katie and Peter had,
seemed fairly drastic at the time,
to move the garden room fireplace
Jammed into one corner, it made
whole space completely off-kilter.
didn't push very hard," says Conn
"but Peter did say, 'I think it will
you more and more and more.' A
was right. It would have been imp
to arrange furniture, but now it's
favorite room." Their son-in-law
the Ridders are very brave for und
ing the fireplace project—expens
California because of seismic code
and he believes that Esherick wou
have been pleased.

{The ll-ne w kitchen is sleek y



[this page]
The new kitchen is now a long, airy room spacious enough for cooking and dining. Custom cabinets are so simple and unpretentious that visitors think they have always been there. Ribbed glass from Bendheim, stainless-steel hardware from Sagatsume, oven and range-top from Gaggenau.

endly, with warm wood surfaces}

Just Dandy

A gifted amateur decorator who has one client—himself—relies on instinct, personal history, and scholarship



Kristen van Riel confounds the expectations of those who assume his suits are from the celebrated Caraceni. Proud of his thriftiness, he says, "My tailor's this small guy nobody's ever heard of on the third floor of a nasty building on a Paris side street."

Photographer: ALEXANDRE BAILHACHE

Writer: CHRISTOPHER PETKANAS

Coordinator: LISA [illegible]



iel furnished
lice of his Paris
ment with a newly
ed sofa from about
and a gout chair.
milio Terry
gany table holds
oleon III Sèvres
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ngs are of
ectural subjects.
rchitect who
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ation of this
ent was
t Bourgois.

VAN RIEL HAD HIS SILK STRIPE WA



When Kristen van Riel couldn't find an off-the-rack striped silk wallcovering he liked for the salon, and when one company imposed a 100-yard minimum for a bespoke fabric, he had his own design custom-woven in India. The stool—one-third of a 19th-century duchesse brisée—and sofa are covered in a luscious new velvet with an intentionally worn, slightly moth-eaten look.

IF KRISTEN VAN RIEL IS ANYWHERE NEAR AS good a financier as he is a decorator, he is probably a zillionaire. The 51-year-old Frenchman holds down a consuming job as an international investor but stills finds time to order his own couture lampshades, foot-deep bouillon fringes, and silk wallcoverings woven to his specifications in India. A midday rendezvous with Bracquenié, the old-guard Paris fabric house, to discuss custom-dying a documentary linen so that it looks like it has been soaked in a tea bath? *Pas de problème.*

Confident rather than clobbering, with a scholarly coherence all too rare in an age when window dressing passes for decorating, van Riel's Left Bank apartment in a late-19th-century building is "done" to a degree many diplomaed designers never achieve. What a joy to see a house in which every "i" is dotted, in which everything has been not just considered but reconsidered, down to the width of the sofa cushions ("Thirty inches, yes. I can't bear those three-seaters where you're squeezed in the middle").



As might be expected of someone who is singlehandedly driving the cigarette-holder revival, van Riel is a man of high style who knows what he likes. Without a hint of irony (also unheard of these days), his Seine-view flat is a plush affirmation of the neoclassical style, whether the 18th-century version sown under Louis XVI or the Empire enthusiasms of Napoleon. Twentieth-century tastemakers who paraphrased the idiom—Emilio Terry and Charles de Beistegui—are also quoted.

"I like things which are very architectural in appearance, very structured," says van Riel, who has precisely the plummy voice one expects of him, with a sexy overlay of nicotine huskiness. "Stripes, mahogany furniture, an emphasis on upholstery—there is nothing in the neoclassical repertoire I do not find pleasing."

Powering the apartment are good, old-fashioned decorating values like furniture-arranging and picture-hanging, plus a host of references to van Riel's personal icons. Charles de Beistegui, chief among them, was an outlandish and willful eccentric who devised rooms at Château de Groussay in Montfrot l'Amaury near Paris that many consider to be the most original and influential private interiors of the last hundred years. "When I was a child in the fifties and sixties, it was the heyday of de Beistegui, and I often visited houses he had done for family or friends," remembers van Reil. "Though sometimes he could get—how shall I say?—carried away, his taste to me was always perfect."

And from his friend Mark Hampton, the backward-glancing American traditionalist who nevertheless relished the challenge of adorning the present, van Riel learned the civilizing and stabilizing quality of symmetry. Philippine de Ganay, the straight-shooting owner of a famous château, turned him on to the stool as coffee table and screen as panacea. "For her, a room is never complete without at least two or three screens," says van Reil. "They hide ugly corners and give you something to place a cocktail against. She also has a talent for putting a worthless little china dish beside a precious 17th-century bronze in such a way that they look made for each other. That whole de Ganay [style]—*quel goût!*"





[this page, clockwise from top] Kristen van Reil pulls off a difficult color combination—pea green and ruby red—in the salon, which has crunchy taffeta curtains and deep-fringed 19th-century armchairs in their original coverings. The dining room's leather-covered Louis XVI chairs are from the Palais de Fontainebleau; bookcases were designed by the owner. Van Reil used curtains from a previous apartment to upholster the dining room walls.

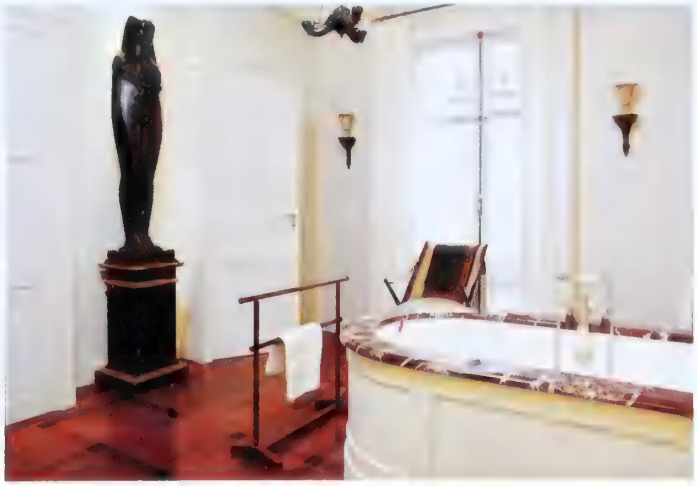






[this page, clockwise from above] Kristen van Riel added the hall's antique marble-and-slate floor. To interest the eye as you enter the salon, a low, pleated six-panel screen stands between the sofa and a Louis XVI galleried dressing table; marble foot is an early-19th-century copy of a fragment of a Roman statue. Egyptian Revival bronzed-plaster stands like a sentry in the bathroom, whose rich mahogany-and-ebony floor is based on an Empire design. Van Riel struts his stuff in a corner of the salon, mixing lyre-back chairs and Chinese porcelains with the ease and authority of a pro.







Naturally, you don't arrive at rooms that look the way van Riel's do without being a good student. Like his own hero, Charles de Beistegui, van Riel is devoted to perfection. His disarmingly professional Paris apartment tells us so. But work for others? Never. And he has been asked. Van Riel says, "I'm a bachelor, so I am out every night of the week at friends, where I don't hesitate to rearrange things if I don't think they're right, but I would not decorate for anyone but myself. Clients are too tyrannical."

Van Riel also has a château in southern Burgundy that he has been working on for three years. He estimates he has at least three more to go. Originally he had consulted the eminent architect and interior designer Peter Marino, intending to commission him. Marino, one talent recognizing another, encouraged van Riel to do it himself.



FLORAL PRINT WAS DYED TO LOOK TEA-DIPPED



[previous page] Channeling the society portraitist Louise de Vilmorin, Kristen van Riel deployed a single fabric—a custom-dyed Brachbaie floral linen—on and under in his bedroom overlooking the Tuileries. Dorset carpet, a fabric by Colefax & Fowler design. [facing page] The dressing room includes a professional massage table. Van Riel is amused by a masseur no less than three times a week.





{An art collector says no to white austerity, yes to sumptuous c



[facing page] Marina Killery in the breathtaking entrance foyer she designed to show off a series of lithographs by Odilon Redon. [this page] The hand-blocked silk lampshades are the ideal counterpoint to the swinging-sixties chandelier.

photographer

ROBERTO GILI

writer

JULIA SZABO

producer

MIGUEL FLORES-VIANNA



"The c ε is always to make



HERE'S A SAD TRUTH ABOUT SOME ART COLLECTORS: THEY CAN'T corate. Enter Marina Killery, who says, "I love to design for peo- with art collections." She works with the eye of a master colorist, even clients who don't collect art wind up getting a living space t's a masterpiece itself.

For a connoisseur of works on paper and rare books living on Upper East Side, Killery created an elegant, comfortable retreat at shows off his holdings to great advantage. "The art in this om is extraordinarily diverse," explains Gucci-clad siren, indicating living-room lls lined with works by Nolde, Kandinsky, era, and Malevich (among others). "I chose ry single color to unify the works of art. e challenge is always to bring together dis- rate elements and make them look comfort- le with one another."

Although some interior designers go the y way with austere, gallery-white spaces, lery believes the collector-occupant is as portant as his acquisitions and needs an vironment that is really livable. Thus she de sure the seating groups and dining

[facing page] Dramatic living room draperies in mustard-yellow wool flannel are trimmed in red velvet; on the floor, an Egyptian carpet grounds the color scheme. **[this page, above]** Murano glass lamps and a sofa upholstered in velvet help make the living room a glorious backdrop for an eclectic grouping of artworks. **[right]** Over the marble mantelpiece, an Emil Nolde watercolor dances between 1940s sconces.



ate elements comfortable together"



furniture were inviting, that soft textures made the space acoustically pleasant, and that the color was glorious. In furnishing this apartment, Killery flexed some collecting muscles herself, locating a gorgeous marble-topped Poillerat table. Taking her cue from the birds-and-spheres motif of its base, she arranged objects on it, including two alabaster doves and an Islamic navigational device representing the planets and stars.

In the entrance hallway, Killery's inspiration was, quite literally, divine. After urging her client to purchase a stunning series of lithographs by Odilon Redon, *The Temptation of St. Anthony,* she set about spotlighting them. "I wrote my thesis on lithography and practiced the technique," she says. "Redon is the master of the medium. He creates deep, velvety blacks with a resonance and depth no other black can have." Killery set off the Redons in silver gilt frames, hanging them against walls painted a dark red shot through with a cool hue.

"I needed to find a color with no heat that propelled pictures out," she explains. "It never ceases to amaze m colors behave when they're juxtaposed. A color only be truly remarkable when seen in contrast to another color

Coordinating beautifully with those walls is a neoclas sofa—a flea-market find—covered in deep red toile. An nary chandelier would have a hard time competing with splendor, but Killery managed to come upon a showsto a light fixture: a 1960s-era Murano chandelier that look handful of enormous paillette sequins.

One of those enviable people who manage to uneart sures in the unlikeliest places, Killery finds that precious gravitate to her: a luxurious sofa at a flea market, an exc steel chair "upstate, in what I would call a teddy bear-an flowers shop. I'm always looking for unusual things," sh "They don't have to be grand." Her skill is total compos

Sisal brings gilding, silks, Empire

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ure, and Picassos down to earth

Giorgio Armani goes graphic with his crisscrossed top and squared-off chair

Pale Ottoman wool knit top at Giorgio Armani boutiques. Pickled oak dining chair at Armani Casa. Mascara: Lancôme. Eye shadow: Taupe and Charcoal Brown; Foundation: N1 and N2, all by MAC. Blush: Shu Uemura. Lip gloss: Bliss. Nail polish: Oatmeal by Club Max.



HomeFashion

{World-class designers decorate à la mode}

Christian Lacroix is in the pink for jacket and a plate

DECORATING IS MORE fashionable than fashion these days! w that the world's most zzling clothing designers e fallen in love with ating home furnishings, ir labels are bursting out he closet into every room he house. From sweaters ofas, from pants to plates, -name fashion talents use same set of tastes and ls to design for rooms as y do for bodies. It's not ch of a stretch if you nember that some of the rld's most memorable eriors were designed by, l for, fashion folks—Coco anel and Christian Dior e just two of the endary couture powers ose interiors were as ish as their clothing ections. Today, ever- lific Ralph Lauren leads designer pack when it nes to the home: in the t eighteen years, he's oduced hundreds of ps, sheets, chairs, china, ks, candles, lamps, silver, rugs. On these pages, use Beautiful salutes the of the crop—the best items that bring the way and the living room big, beautiful step closer.



Brocade suit at Saks Fifth Avenue. Party dinner and dessert plates through Christofle. Pearl earrings from Michael C. Fina.

Photographer: STEPHEN LEWIS

Producer: ELIZABETH MAYHEW



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[this page] Silk satin Georgette from [illegible] Layered Shadows pillowcase and sheared b[illegible] pillow, both by Calvin Klein. **[facing page, above]** [illegible] dress from Versace. Jungle cup and saucer set [illegible] **[facing page, below]** Winter white wool [illegible] leather patches and dark brown leather ankle boo[illegible] through Ralph Lauren Collection. Leather wrapped [illegible] pearwood Collection desk through Ralph Lauren [illegible]

Donatella Versace warms up to her coffee cup with a leafy green coat dress



Ralph Lauren likes the sporty look for boots, jodhpurs, and a desk





Coach checks out houndstooth for a hat and a box

Hermès has a grip on a saddle-stitched leather watchband and pitcher





ing page, above] ndstooth crusher and leather-topped ndstooth box, both ugh Coach. Lipstick: Red by Shiseido. [facing e, below] Cape Cod ner double-wrap silver ch. Sterling silver Sparte ner with leather handle, from Hermès. [this e] Stained Vicuña Devore dress from Donna Karan ection. Satin-stitched and sham in Gold. Satin-hed quilt in Bronze. ven floral jacquard duvet r in Sage, all from NY Home Collection.

Donna Karan makes metallic cozy for a gown and bedding



Nathalie Rykie
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Photographer: JEAN-FRANÇOIS JAUSSAUD

Writer: ELSA KLENSCH

Producer: MIGUEL FLORES-VIANNA

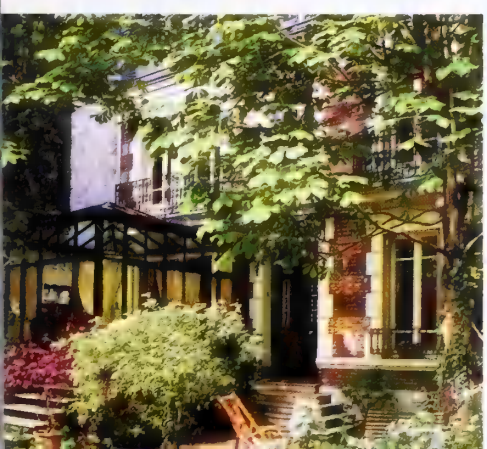


[this page, clockwise from left] An early-20th-century bakery stand holds part of Rykiel's collection of American cookie jars. She sets the table with colorful china (much of it Designers Guild), and groups lilacs in low bowls. Rykiel likes to contrast pale painted wood against natural wood; ceramic floor tiles have the casual look that says country to the couple. In summer the house is almost hidden by two huge chestnut trees.



MONTPARNASSE MAGIC

A country house in the heart of Paris delights five members of the famous Rykiel fashion family







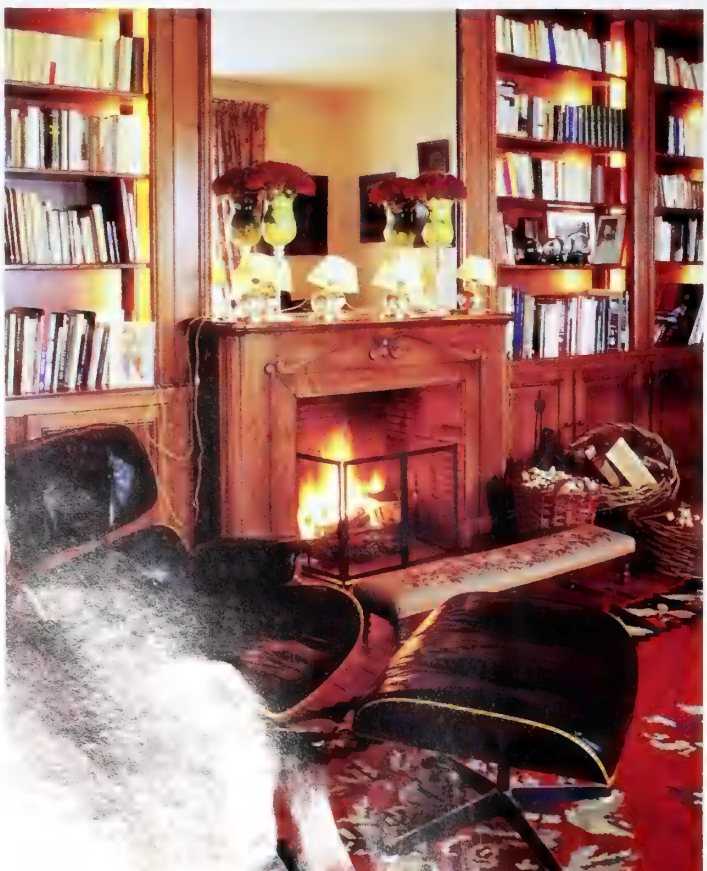
IT TOOK TWO YEARS FOR NATHALIE RYKIEL TO AGREE to even look at the house that is now the center of her life: "I hesitated that long about seeing the place becau it seemed too far from our offices. Our apartment was close to the Rykiel headquarters in Saint Germain des Près, and I could walk home in a minute to check on my young daughters. A 15-minute drive seemed an impossibility."

But the moment she saw the house—in the Montparnasse district of Paris—she was overwhelmed by its charm. The three-story building from the 19th century had become dilapidated and its large garden had been reduced mostly to mud, but Nathalie, daugh of Paris designer Sonia Rykiel and the creative directo of the Sonia Rykiel company, knew instantly that "we had to live there."

Ten years later, Rykiel and husband Simon Burstein vice president of the company, and their three daughters—Tatiana, 17, Lola, 15, and Salomé, 5—enjoy not

{Rykiel chose a different scheme for each room, and color floods the house

[this page, above] The red velvet love seat is Napoleon III. It is one of the few pieces the couple brought from their Left Bank apartment. The heart-shaped cushion was a birthday present from the Sonia Rykiel design team. The curtains are of Bennison fabric. **[right]** A Charles Eames chair sits in front of the antique pine fireplace. Nathalie Rykiel had new bookshelves designed in the same wood. Part of a collection of lamps from the 1930s sculptor Adnet lit on the



only their property, with room for spectacular parties both in the house and in the garden, b life in the district as well.

Nathalie Rykiel can claim to be one of the busiest women in Paris. She started out 20 years ago working as a model for the family company. Now she is he mother's closest collaborator, promoting the firm's image worldwide, staging the fashion shows, and developing new pr ucts. This year she was the fac behind the launch of their new fragrance, Rykiel Rose.

The couple hired architects to redesign the house, open up the space, and add the winter garden-conservatory to serve as the dining room. "I like the





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It had to be comfortable, and filled with things Simon and I both like"}





informality of almost being in the garden," she says, "and I also like flexibility. I planned the room so we can seat 15 at the table, or have a very chic dinner for six.

"It was to be our family house—comfortable, full of color, and filled with things that Simon and I both like. We started on everything at once. We wanted the renovation to be complete by the time we moved in because the work takes twice as long once you are living there."

Rykiel and her husband went to London to buy the sofas and fabrics for the living room and bedrooms. They went shopping in Paris antiques shops and flea markets, and found an antique pine fireplace in the country, ordering matching bookcases to frame it. They brought only a few things over from the Left Bank apartment.

Rykiel chose a different scheme for each room, and color floods the house. Most spectacular is the pink-and-red drawing room, which is dominated by a huge, boldly patterned kilim rug. She says, "My study is a strong green and our adjoining bedroom is a very pale green. Although our bathroom is blue and white, the green comes through the windows from the garden."

Rykiel's favorite decorative period is the 1930s, as seen in the mantelpiece collection of glass lamps created by the sculptor Ajnet. Her most treasured piece of furniture, one that had belonged to her mother, is the armchair in the

{"I am now a woman of Montparnasse as well as of Saint Germain des Près"



[this page] The family considers the blue, white, and yellow kitchen the heart of the house. Nathalie Rykiel prefers open shelves for easy access to tableware and to show off some of her large collection of teapots. She loves to mix china colors—a yellow cup with a pink saucer. **[facing page]** Shelves in the master bath display the bottles of the fragrances Sonia Rykiel has produced over the years. Checkerboard tile banding decorates this room as well as the kitchen.

bedroom. Rykiel recalls, "As a special gift, Simon had Kaffe Fassett, the textile artist, cover it in a brilliant floral design. My initials are on the back. It is a work of love."

As for driving to work, Rykiel has adjusted beautifully. When stuck in traffic she returns phone calls or auditions music on the CD player for the next company fashion show. And she exults in her home: "I am now a woman of Montparnasse as well as of Saint Germain des Près. I go to the Montparnasse markets and buy wonderful fresh food. My garden produces roses by the hundreds in the summer. The house is magic—like living in the country in the heart of Paris."



Seoul Food

{Now playing in L.A.: A lighter, contemporary Asian cuisir



Temple's beef sirloin carpaccio paired with fresh vegetables and soy mustard vinaigrette.

WHEN JUN KIM AND HIS SISTER, SO Yon Kim, were fashion designers in the early nineties, they were among the brash young innovators that *Newsweek* dubbed the "New York Brat Pack." Not surprisingly, when this dynamic duo opened a Korean restaurant in Los Angeles, they steered clear of clichés. Not for them a cookie-cutter Korean place like the ones lining Western Avenue. Instead, they took possession of a fifties-era coffee shop in the Restaurant Row section of La Cienega Boulevard. Out went the faded plastic-covered banquettes; in came chocolate-brown dining tables by Idea Space Design and Swedish bar stools. Architect Richard Corsini kept the futuristic folded-plate roof but installed floor-to-ceiling windows to open up the [illegible] party atmos[illegible] the patio. W[illegible] evoke serenity, [illegible] it was instantly [illegible] of k.d. lang and [illegible]

[illegible]tographer: EDMUND BARR

[illegible]ducers: MARY-ELLEN WEINRIB and CHAR HATCH LANG

[illegible]r: DAVID HAY

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Beyond the look and location, it's the food that sets Temple apart. Chef Richard Aramino, formerly at L'Hermitage, is serving up a lighter, more contemporary version of Korean fare. Don't expect the usual boiled beef and lamb. Bulgogi steak is soaked in a marinade of soy, Asian pear purée, and sugar, then grilled. American herbs such as fresh rosemary and thyme mingle with such standard Korean flavorings as sesame-seed oil. Su Jung Ga, an old-fashioned dessert made from ginger, cinnamon, and sugar—designed to cleanse the palate—now arrives in a shot glass. "It's easy to toss back," says Jun Kim, "and it's never been served this way before." ●

Temple, 14 North La Cienega Blvd., Beverly Hills, CA 90311; 310-360-9460.

beef sirloin carpaccio

2 pounds top sirloin, trimmed
3 tablespoons coarsely crushed black peppercorns
¼ teaspoon kosher salt
3 tablespoons vegetable oil
1 small cucumber, julienned
1 small red onion, peeled, halved and thinly sliced
¼ cup sesame or shiso leaves, julienned
1 cup daikon sprouts
Lotus root chips, recipe follows
Soy mustard vinaigrette, recipe follows

Pat steak dry with a paper towel. Rub crushed pepper and salt all over meat. Set aside.

Heat vegetable oil in a large ovenproof skillet over medium-high heat until hot, but not smoking. Brown meat on all sides. Remove pan from heat. Place pan in a preheated 400°F oven for 10 minutes. Remove pan from oven. Place meat on a rack. Cool. Wrap meat tightly in plastic wrap. Freeze for 3 hours. Remove meat from freezer. Discard plastic wrap. Thinly slice with a knife or meat slicer. (If frozen solid, let stand at room temperature for 30 minutes.)

Divide and arrange beef slices among 4 chilled dinner plates. Garnish with cucumber, red onion, sesame leaves, daikon sprouts, and lotus root chips. Drizzle soy mustard vinaigrette over meat. Serve remaining vinaigrette in a bowl. Serves 4.

lotus root chips

1 5-inch-long lotus root, peele
Peanut oil

Slice lotus root on a mandoline f with a serrated blade. Place slice in a bowl of cold water. Let soak minutes. Drain. Dry between pa towels.

Heat 2 inches peanut oil in a l skillet over high heat. Oil should ister 325°F on a thermometer. Fi lotus root slices in small batches golden brown, about 1 minute. I on paper towels. Serve immediat

soy mustard vinaigret

6 tablespoons Korean or Japar yellow mustard, available in markets
1 tablespoon grain mustard
3 tablespoons white wine vine
2 tablespoons mirin (Japanese wine)
1 tablespoon finely chopped fi garlic
4 tablespoons unsweetened ap sauce
1 tablespoon granulated sugar
2 tablespoons soy sauce
3 tablespoons chicken stock
1 tablespoon mashed ripe pea

Whisk all ingredients together ir bowl. Makes about ¾ cup.



Chef Richard Ara… …ys the calm before the dinn… …ables overlook a patio plant… …nd horsetail, borde…

wines

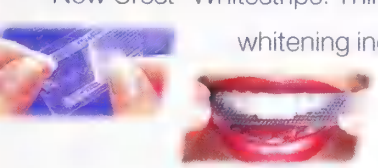
1998 Josmeyer, Riesling, Alsace, France
1998 Franciscan Cabernet, Napa Valley, California
1998 Raymond Reserve, Merlot, Napa Valley, Califor





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Clothes Quarters

{Milly de Cabrol outfits a dress room that's right on Target}





[above] De Cabrol gets a lift at Target in Queens. **[right]** The designer and her booty.

THOROUGHLY MODERN MILLY DE CABROL knows how to dress up the 21st-century way, combining designer and discount clothing, items vintage and new, for an effect that's totally chic. The Chloé-clad decorator cuts a dashing figure as she darts from job to job, her feet in the latest heels by Manolo Blahnik or Jimmy Choo, her fingers clutching one of the many antique handbags she's amassed on auction-house and thrift-shop sprees.

Savvy fashion [illegible]brol have made "Tar-jay" such [illegible] destination that sales at the [illegible] headquartered retailer totaled [illegible] last year. So it was a natural for Beautiful to invite her to put toget

Photographer: PAUL COSTELLO

Producer: ELLIANNA PLACAS

Writer: JULIA SZABO



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stylish dressing room using furnishings from Target's Queens, New York, store. The decorator envisioned a long, narrow space with clothes hung by category in rows, protected from dust and light by curtains. To preserve and neaten the look of the storage hatches above the rods, de Cabrol prescribed roller shades. "It's so easy to see what's behind them, in one quick motion," she points out.

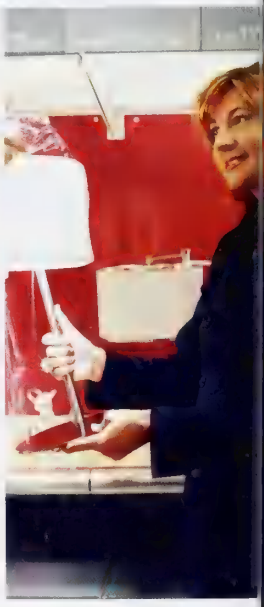
On her visit to Target, de Cabrol found all the essentials for a well-proportioned dressing room: shoe trees, laundry baskets, storage boxes for off-season clothing, mirrors, lamps, and clocks. To those must-haves she added a chair, picture frames, a shaggy rug, a vase, and—in a flourish inspired by her own purse fetish—a couple of pyramid bookcases to display handbags. "A bag is a very important accessory," she says, "and it should be displayed like a treasured object." In her fashionable flurry of shopping, our glamorous challenger got the goods—all for less than $1,200.

The designer wanted a simple backdrop that would "accentuate the clothes and accessories," she explains, "to help you find exactly what you need." But forget plain-Jane gray and beige—de Cabrol opted for a more au courant neutral: lipstick red. She chose red paint for the walls and high-gloss white for the floors. Everything else followed the clarifying red-and-white scheme (also that of Target's logo), from the "crisp white" curtains and roller shades to the "terrific" red plastic storage boxes and Lucy dinette chairs, upholstered in sparkling ruby Naugahyde. "When you part those white curtains, the red really makes the clothes stand out," she says. And how. Only once was de Cabrol tempted to stray from her strict color scheme: when she spied a multihued three-drawer unit that she just couldn't resist.



[right] De Cabrol and HB's Ellianna Placas take the Lucy chair for a test drive.

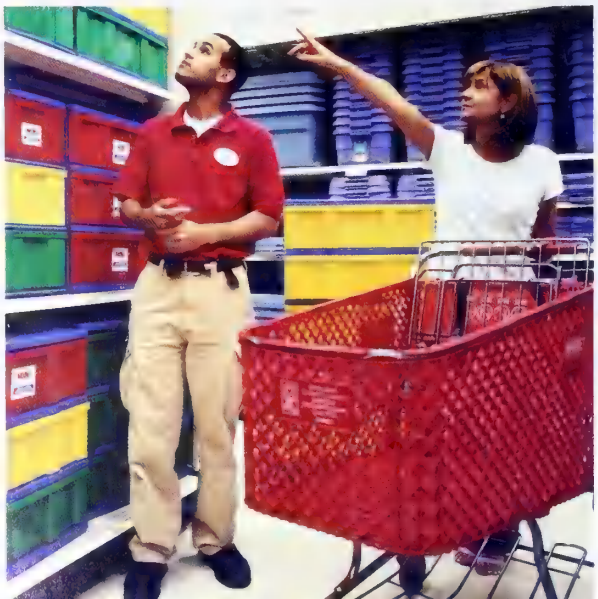




> "A bag is a very important accessory," says de Cabrol. "It should be displayed like a treasured object"

Call this dressing room an arsenal of style: de Cabrol's regimental red-and-white works like a reveille to inspire fast, easy outfit planning—even at dawn. Before the dresser is fully awake. It looks to us like the last word on dressing rooms, but de Cabrol would [illegible] Target again. "It's incredibly [illegible] designer concludes, "and the prices are great." Bull's-eye! ●

Visit our Web [illegible] .com, for more on Des[illegible] challenge. >



[cloc from left] De C picks a mir a lam stora drawe

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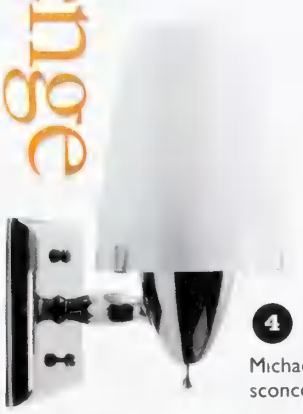
1 Laundry basket with casters, $20.



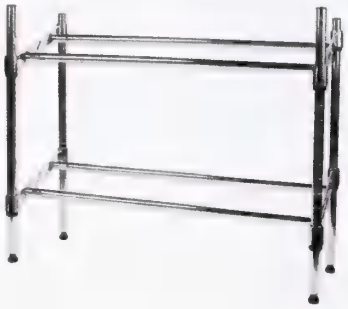
2 Mirror, $54.



3 Lucy chair, $80.



4 Michael Graves sconce, $30.



5 Shoe rack, $17.

Laundry basket	$
Table lamp	
Multicolored three-drawer unit	
Glass vase	
Red stacking drawers (5)	
Tab-top fabric panels (6)	
Lucy chair	
Drapery rods (6)	
Window shades (6)	
Shoe rack	
Michael Graves sconces (2)	
Alarm clock	
Frames (2)	
Rug	
Tension rods (4)	
Bookcases (2)	
Console table	
Mirror	
GRAND TOTAL	$



nued from page 94)

ets are stuffed with wine and curios. ne guinea hen baked with honey or tense minestrone.

orante Mugolone (Via Pellegrini 12; 9). A subdued spot decorated with paintings by a local artist. Traditional s like *pici* with duck *ragù*.

telvecchio (Via Castelvecchio 65;). This quiet little restaurant with ed ceilings gets creative with vege- cuisine, a near nonentity in Tus- Recommended: Chestnut gnocchi sotto with *vin santo* and sweet *ine* onions.

offers stylish accommodations dieval palazzi, historic villas, and nt monasteries, all within easy reach city center. *The country code is d the city code is 0577.*

el Certosa di Maggiano (Strada di sa 82; 288180). Housed in a for- 4th-century monastery five es' drive from the city, this lux- s 17-room hotel is chock-full of antiques and surrounded by mani- grounds. Rooms on the executive have Florentine silk wallcoverings ne-of-a-kind stuccoed bathrooms. les from $400.

nd Hotel Continental (Via Banchi ora 85; 44204). Slated to open onth, the 51-room hotel in a akingly restored Baroque palazzo d become the first five-star estab- ent in the historic center. Doubles $400.

zzo Ravizza (Pian dei Mantellini 0462). This 16th-century palazzo's are decorated with antiques and nporary furnishings in the spare style. The best face the garden ford sweeping views of the hills. es from $175.

el Santa Caterina (Via Enea Silvio omini 7; 221105). An 18th-century ith 19 modestly sized rooms and a anchored by an ancient palm tree. es from $110. **Reported by Ted nd Valerie Waterhouse**



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highlights

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Tuesday, September 25th, 9am–5pm

The Laguna Design Center's annual Fall Market trade event will feature a keynote presentation by House Beautiful Editor in Chief, Marian McEvoy, as well as educational seminars and inspiring presentations sponsored by Jenn-Air, Lladró, Wedgwood Fine China and a host of others. In addition, new line introductions will be presented in more than 40 showrooms and designers may attend featured speaker and style-maker Suzanne Rheinstein's colorful and inspiring presentation.

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Trade and Design professionals may call (949) 643-7147 for reservations and a complete schedule, or visit www.lagunadesigncenter.com.

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Highlights

* Online boutiques featuring HB [illegible]
* Weekly sweepstakes–because [illegible] than a great giveaway!

resources

Products and other resources for this month's feat follow. All prices are approximate suggested retai Symbols in parenthesis identify service type: (R) r (T) trade, through decorators; (MO) mail order; (manufacturer or distributor.

SPACE LIMITATIONS PREVENT SOURCING OF ALL ITE SHOWN. SOME ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

46 New Digs

The Velvet Garden, 8327 W. 3 St., Los Ange CA 90048; 323-852-1766.

52 Lights Fantastic

Custom lampshades—Oriental Lamp Shade (R,T), 816 Lexington Ave., New York 10021; 832-8190. *Web site:* www.orientallampshade.c **Lena Lamp** #23-WG—Charles Fradin (R,T) 323-951-1200.

Page 52: Fabrics and trims, left to right: **Fabri** J. Robert Scott (T); 212-755-4910. **White feat trim** #1124-CCWSB—M&J Trimming (R,T); 800-9-MJTRIM. *Web site:* www.mjtrim.com. **Velvet ribbon trim** #5 in color brown; #9 in color 36—Hyman Hendler & Sons (R,T); 21 840-8393. **Fabric**—Bergamo (T); 212-888-33 **Metallic lace trim** in orange, silver, and gold Tinsel Trading (R,T); 212-730-1030. *Web site* www.tinseltrading.com. **Fabric**—Christophe Hyland (T); 212-688-6121. **Pearl beaded fringe trim** #0216-SV899C7—M&J Trimmin see above.

Page 54: **Fabric**—Niermann Weeks (T); 212- 7979. **Ball fringe trim** in green—Tinsel Tradi see above. **Fabric**—Gretchen Bellinger (T); 2 235-2828. **Scallop beaded trim** #216-SVB905 M&J Trimming, see above. **Fabric**—Orienta Lamp Shade, see above. **Corded trim**—T Trading, see above.

Page 56: **Fabric**—The Silk Trading Co (R,T); 212-966-5464. **Embroidered tri** #0272 ML-135 in red/wine—M&J Trimming, see above. **Fabric**—Métaphore through Donghia (T); 800-DONGHIA. **Velvet beaded ribbon trim** #0216 RT733 in navy; **be fringe trim** #979-50064 in navy with #5830 tape—M&J Trimming, see above. **Fabric**—Pollack & Associates (T); 212-421-8755. **Rhinestone star trim** #0119-81026 in crystal M&J Trimming, see above.

66 Sitting Pretty

Designer: **Nancy Corzine,** 969 Third Ave., St 804, New York 10022; 212-223-8340. *Flower styling* by Victoria Montana. **Host and hoste chairs,** Berlina; **chair fabric,** Orchard, fawn; **skin seat,** fawn; **side chairs,** Martino; **side ch fabric,** licorice, blonde; **dining table,** Arial; s **wool rug,** Arrow—Nancy Corzine, see above **Dinner plate,** Puiforcat, Century—Lalique (for stores: 800-993-2580. **Water goblets, red glasses**—Bulgari (M); 212-717-2300. **Sterling ware; silver shells; place card holders; salt a pepper; wine caddy**—Christofle Beverly Hill 310-858-8058.

76 Architecture

Architect: **Toshiko Mori,** 145 Hudson St., N York 10013; 212-274-8687.

98 Here Comes the Sun

Designer: **Stephen Shubel Design,** 11 Ross Common, Ross, CA 94957; 415-925-9332.

118 Family Ties

Pages 118 to 123: Designer: **Katie Ridder,** 1239 Broadway, Ste., 1604, New York 10001 212-779-9080. *Architect:* **Peter Pennoyer**; 21 779-9765. *Dining room:* **Paint**, #409—Benjat Moore (M); for stores: 800-672-4686. **Chair ric,** Cardinal 14, #2265—Pierre Frey through Donghia (T); 800-DONGHIA. *Front hall:* **Pain** #HC41—Benjamin Moore, see above. **Settee**

ic, Small Sprig Silk/Green/Copper Beige, 074/09—Chelsea Editions (T); 212-758-0005. *ter bedroom:* **Wall fabric,** #4271.02-380; **for wall fabric,** #30421-309—Brunschwig & (T); 212-838-7878. **Stool fabric,** Damasko de, #F162V791.3—Christopher Hyland (T); 688-6121. *Garden room:* **Wallpaper,** REB081112—Maya Romanoff through Old rld Weavers (T); 212-355-7186. *Kitchen:* **inet handles,** Sagatsuna pulls, #FT120—on's Hardware (R); 212-532-9220. **Hanging p**—Artemide (M); 800-835-5304. **Backsplash,** k Quartz Corian.

Just Dandy

es 124 to 131: Designer: **Kristen van Riel.** *bitect:* Laurent Bourgois, 011-33-1-43-70-61-61.

Killery Chic

es 132 to 137: Designer: **Marina Killery,** ina Killery Interiors, 215 E. 70 St., New York 21; 212-639-9277. *Gallery:* **Sofa fabric,** Cholet e—Lee Jofa (T); 212-688-0444. **Lamp des**—ABC Carpet & Home (R,T); 212-473-0. *Living room:* **Curtain fabric,** wool flannel—en & Chadwick (R,T); 212-741-8557. **Curtain rication**—David Haag (T); 212-741-8557. **gere fabric,** Sardinia—Kirk-Brummel (T); 477-8590. **Carpet**—Stark Carpet (R,T); 212-9000. Sofa, custom—Richard Keith gham (T); 212-759-1212. **Sofa fabric,** velvet—istopher Hyland (T); 212-688-6121. *Dining n:* **Curtain fabric,** Verel de Belzal—nschwig & Fils (T); 212-838-7878; **Curtain g fabric,** Blackwatch silk tartan—Lee Jofa see ve. **Emerald damask**—Old World Weavers 212-355-7186. *Study:* **Old Master painting**—hne Alazraki (R,T); 212-734-8658. *Bedroom:* **ir fabric,** Riga Pekin Melch; **tassels, trim,** cus-—Christopher Hyland, see above.

Home Fashion

es 138 and 139: **Dining room chair** with U-ped legs in pickled oak, $1,500—Armani Casa ; 877-7-ARMANI. **Pale ottoman patterned top** n crisscross straps, $1,375—Giorgio Armani, above. **Dessert plate,** Party, $50; **dinner plate,** y, both Christian Lacroix, $55—Christofle ; for stores: 877-PAVILLON. **Brocade jacket,** istian Lacroix, $2,115—Saks Fifth Ave. (R); 753-4000; Nordstrom (R); for stores: 800-5800.

s 140 and 141: **Aubergine silk satin rgette high-neck top,** $530; **Layered dows duvet,** $280 for full/queen; **Sheared clé decorative pillow,** $125—Calvin Klein ; for stores: 800-294-7978. **Green cashmere dress,** $2,300—Versace (M); 888-3-SACE. **Cup and saucer set,** Jungle, by ace, $145—Rosenthal USA (M); 800-804-). **Collection desk,** $9,950—Ralph Lauren ne (M); 800-578-7656. **Winter white wool pur** with leather patches, $595; **dark brown ner ankle boot,** $625—Ralph Lauren ection, see above.

s 142 and 143: **Houndstooth Crusher hat, haircalf houndstooth square box,** $158—ch (MO); 866-262-2440. *Web site:* v.coach.com. **Cape Cod double wrap watch,** 50; **Sparte pitcher,** $2,125—Hermès (M); 441-4488. **Satin-stitched quilt** in gold, /queen; **satin-stitched sham** in gold, $100/lard; **satin-stitched quilt** in bronze, /queen; **all-over floral wool and cotton duvet** r in sage, $500/queen; **stained Vicuna ore slip dress,** $3,500—Donna Karan (M); 986-DKNY. *Web site:* www.dkny.com.

Clothes Quarters

gner: **Milly de Cabrol,** 212-717-9931?. et (R); for stores: 888-304-4000. *Web site:* v.target.com. ■



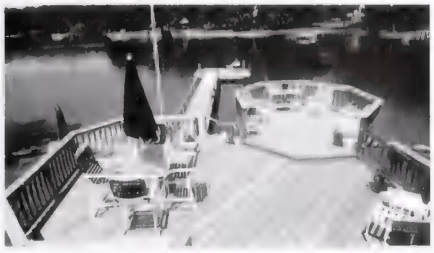
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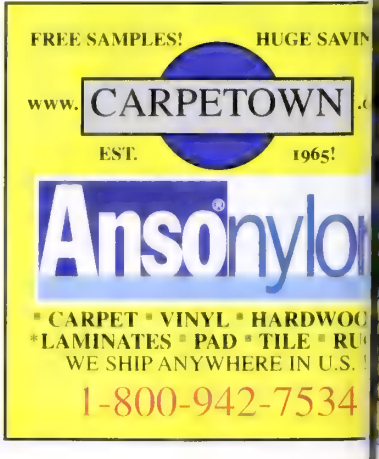












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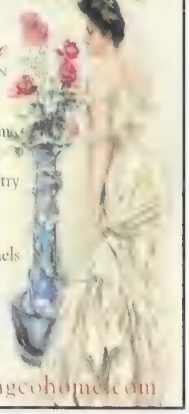
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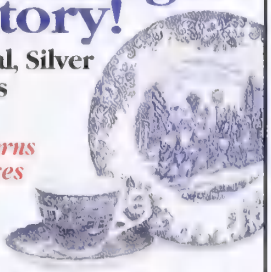
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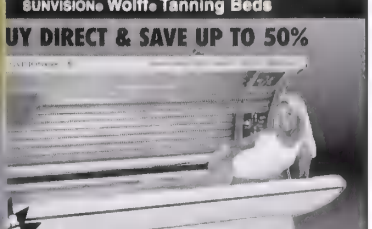
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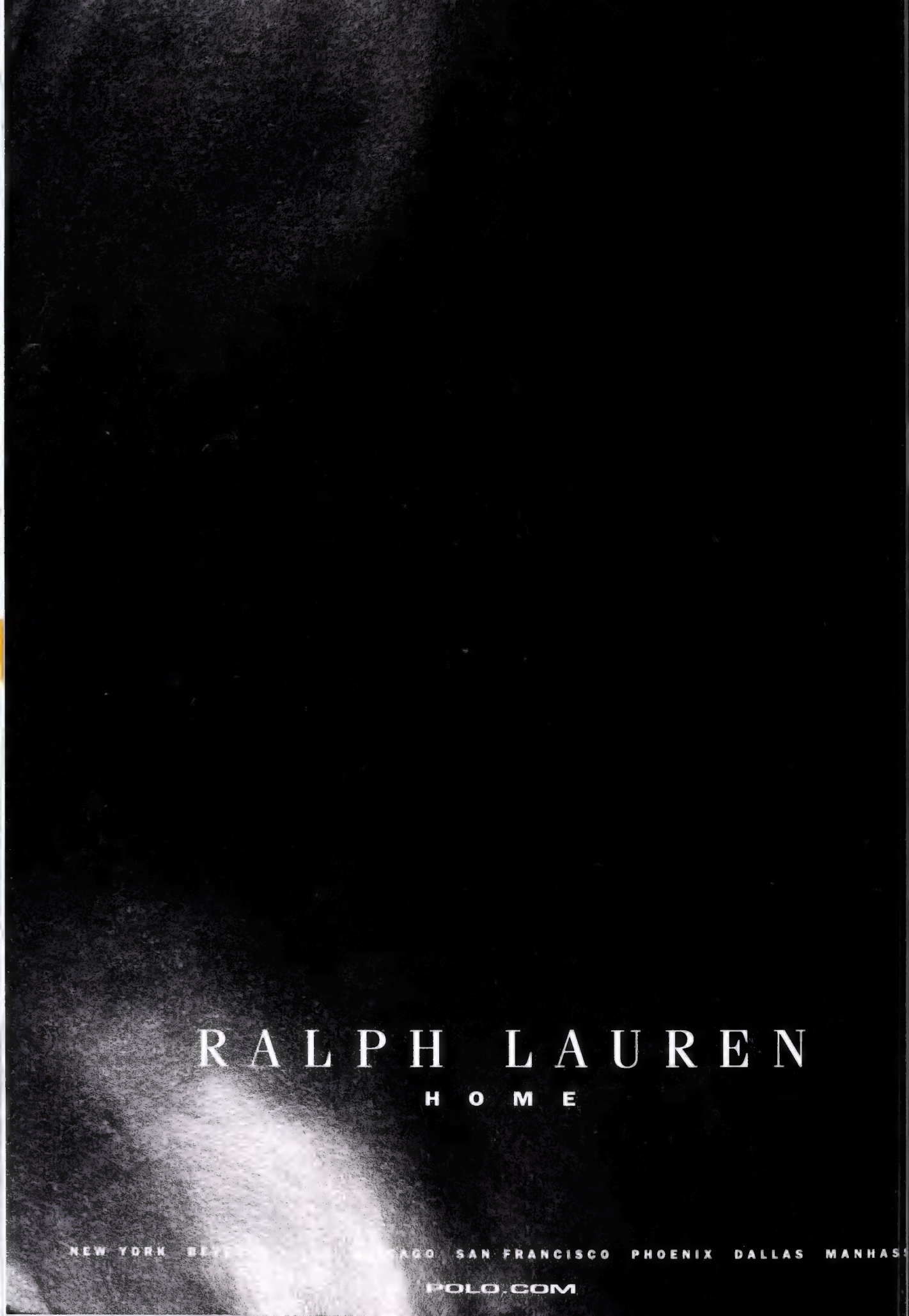
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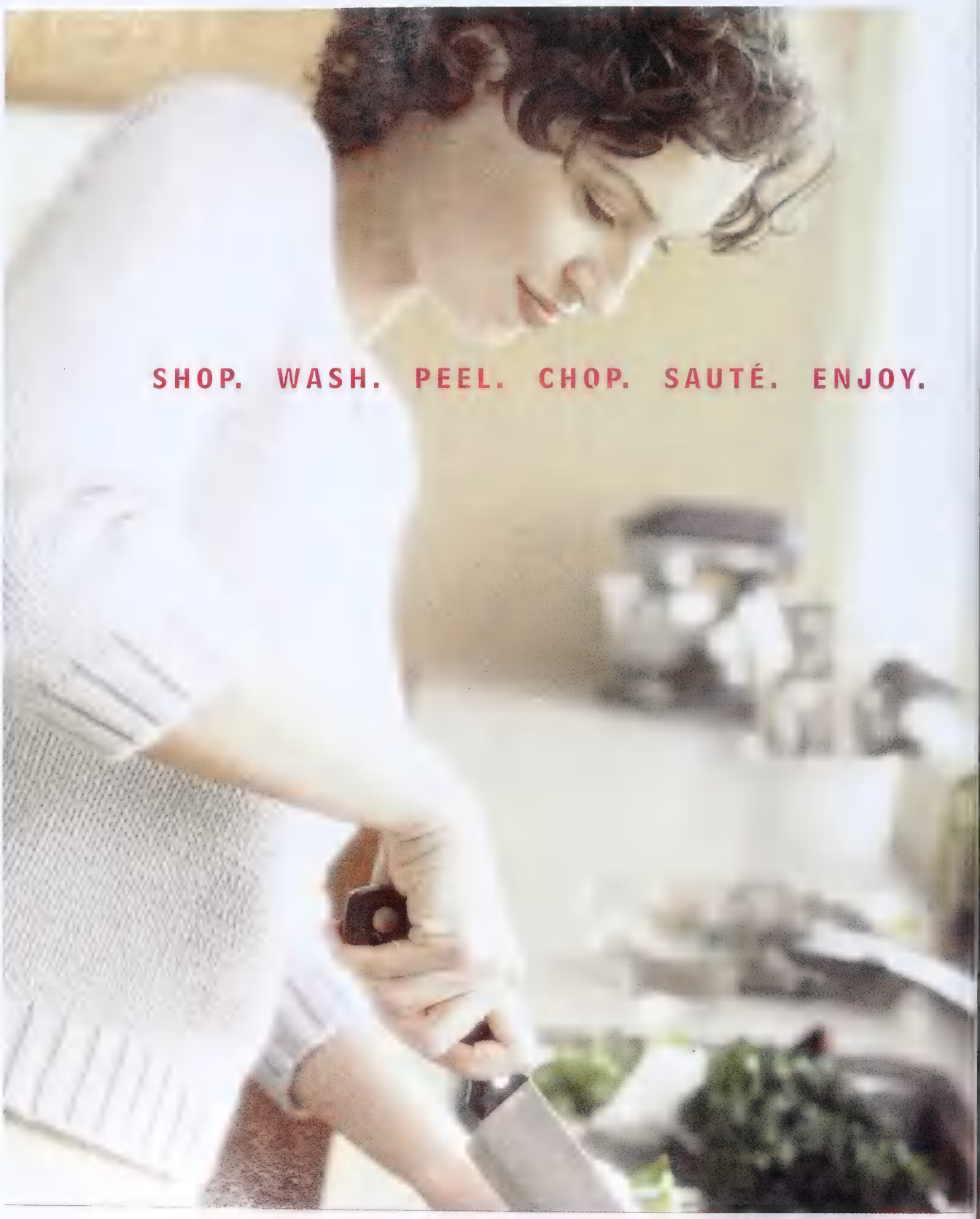


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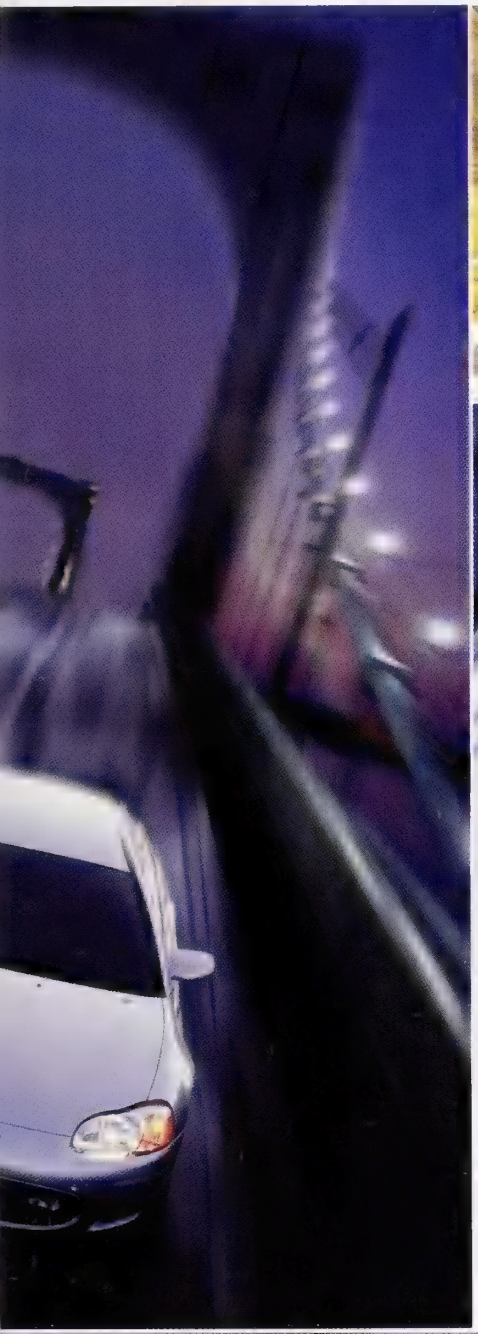
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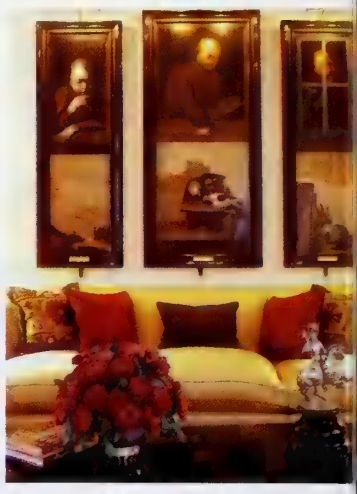
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◂Christy Hobart A Southern California native, Hobart lived the ex-pat life in France for several years. After stints in Paris with Fairchild Publications and *The Wall Street Journal,* she moved back to the States and worked in New York as an editor at *Saveur* before returning to Los Angeles with her husband and son. She is now the West Coast editor of *Garden Design*. Her first piece for *HB,* "Surfin' USA," appears on page 110.



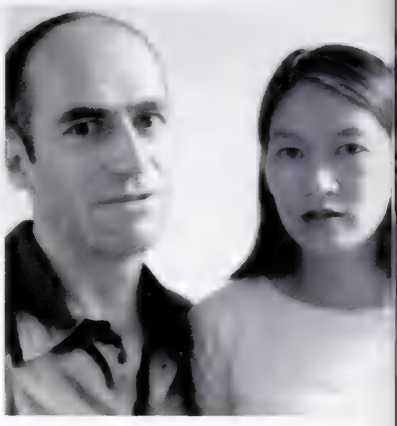
▸Lisa Fine "I love walking into a den of sins," jokes *HB* contributing editor Fine, who produced the photo shoot of her friend Jamie Creel's apartment, a highlight of which is a group of 17th-century German paintings depicting the seven deadly sins ("Urban Gem," page 102). "They dominate the apartment and are just stunning." Mississippi-born Fine has worked at *Mademoiselle* and *Mirabella.*



▲Barbara Plumb "Her take on design is much broader than that of the 1960s revivalists," says Barbara Plumb of decorator Muriel Brandolini, whose Hampton Bays home showcased in "Muriel's Spark" (pag 126). "She's much more sophisticate because of her background, which is rooted in the Far East." Plumb is the former home editor of *The New York Times* and is currently the contributing lifestyle editor for *Worth.*



◂R. Louis Bofferding Before even sitting down to write this month's "Antiques" feature on the role of palm trees in the decorative arts (page 70), Bofferding "had dreams of palm trees." An antiques dealer who has lectured on Elsie de Wolfe and wrote the introduction to the catalog of the recent Villa Fiorentina sale at Sotheby's, Bofferding runs his business out of a townhouse on Manhattan's Upper East Side.



▸Victoria Pearson "The thing I love about natural light is that it's different wherever you go," says Pearson, who photographed the home of Will McGaul and Joe Nye for "Surfin' USA" (page 110). The Los Angeles–based photographer specializes in still lifes, travel, and food, and has published [illegible] *Travel + Leisure* and [illegible] In addition to shooting advertising campaigns for Banana Republic [illegible] Marcus



▲Minh + Wass "We don't have hard-and-fast rules," says Julian Wass, a Brit who, together with his Vietnamese-born wife, Ngoc Minh, forms the photography team of Minh + Wass. "We just share all the duties." For this issue the pair photographed style-setter Jamie Creel's apartment ("Urban Gem," page 102 Their work has appeared in *Travel + Leisure, Real Simple,* and *Marie Clai Maison.*



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Viva la Feedback!

{Keep those cards, letters, and e-mails coming . . .}



WHAT AVID COMMUNICATORS YOU ALL are! Once the days started getting shorter, your e-mails and letters started getting longer—and more numerous. During July and August, almost 2,000 of you queried us about very specific points: the name of the paint color pictured on our July cover was a big concern. (It's Ralph Lauren "Vail" SP01D.) So was the identification of the fabrics in the Southampton beach house shown in our August issue.

But suddenly your letters and e-mails changed tune: now you simply want to tell us that fall is your favorite time to travel, entertain, or decorate. (I totally agree: there is no city, party, or room that doesn't look its full, ripe, rich best in September or October.) Many of you explained that after a long, hot, muggy season of casual outdoor living and cooking, the prospect of "preparing more sophisticated and nourishing meals," "setting more formal tables," and "hearing and smelling firewood burning in fireplaces" is irresistible. And for those of us who never tire of pushing furniture around, changing slipcovers, and replacing sisal with wool, gauze with velvet, and white wine with red, fall is the ultimate pleasure zone.

More of what's on your minds:

Tired of toddlers

Dear Marian,

I'm so tired of se[illegible] strykes standing on expen[illegible] If m[illegible] certain that for every cranky letter you get there are three more telling how very clever you all are to take a picture of them standing on the furniture. Just don't do it at my house!

Charles Berendt
Denver, Colorado

Dear Charles,

It seems that most readers who are parents or grandparents get a kick out of seeing what they probably don't let their own offspring do too often. But we hasten to point out that when we have shown kids perched, lounging, or standing on furniture, the pieces are never expensive, rare, or fragile. Kids in rooms simply photograph better when they're elevated a bit. The second reason we elevate the little darlings is more important: they totally, absolutely love it.

Hang-ups

Dear Marian,

Hanging pictures presents great difficulty for me. I would appreciate any assistance you can offer.

Nancy C. Korman
via e-mail

Dear Nancy,

You are not alone. Of all the decorating bugaboos that plague us eager full-nesters, how and where to hang objects on walls is the killer conundrum. Coincidentally, in our big "Gorgeous Decorating A to Z" November issue—in which we select the best decorators in America and share their shortcuts and secrets—we're tackling the difficult and complicated how-to's of hanging paintings, mirrors, photos, and sconces on walls and over fireplaces, sofas, dressers, and consoles.

Something fishy

Dear Marian,

I enjoyed your article on antique fish plates [August], but I want to correct a small matter—and you are not the first to make this mistake. You referred to companies that made fish sets, such as Wedgwood, Royal Doulton, and Royal Copenhagen, and included Limoges. Limoges is not a company: it is the city in France where the plates are made. That is like saying "companies like Denmark and Stratford." If you had written "Haviland" or "Ahrenfeldt" or "Pouyat," you would have been correct.

Nora T.
via e-mail

Dear Nora,

There's nothing like a pro to clear things up. Thanks for the gentle correction. My mistake is doubly embarrassing considering that I lived in France for years and have been eating off of my French grandmother's Limoges/Pouyat plates for almost 40 years. My apologies to you and the artisans of Limoges.

Please e-mail Marian McEvoy, Editor in Chief, at mmcevoy@hearst.com. Send your letters to Dear Marian, House Beautiful, 1700 Broadway, 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.


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Cooking Class

{Stock your kitchen with lemon- and blueberry-hued plates, bowls, and gadgets}



[clockwise from top right] $279; at Williams-Sonoma: 800-541-2233. Pirouette bowl, $14; from Dansk: 800-29-DANSK. Ironstone Sprig dinner[illegible] place settings; from Block China and Crystal: 800-233-9054. Yellow wooden salad servers, $24; at the Terence Conran [illegible] Teema dinner plate, $20; at Ad Hoc: 888-748-4852. Chrome kitchen scale, $32, and Alessi corkscrew, $56; both at [illegible] above. Light blue lacquered bowls, $80 for small, $125 for large; at Ad Hoc: see above.


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Sleigh Daybed



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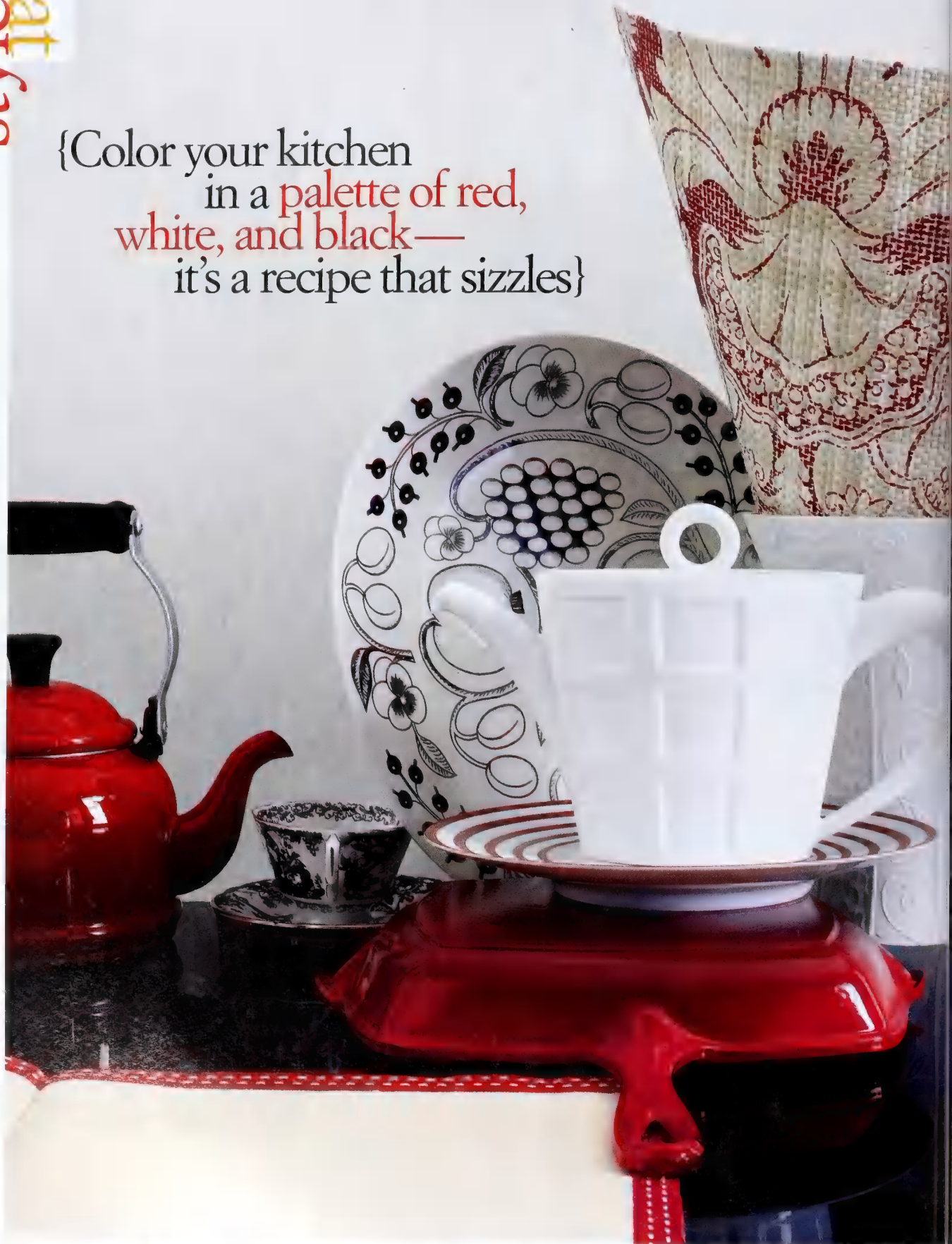
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clockwise from top left] Hand-block-printed Indian scarf, $60; from the Metropolitan Museum of Art: 800-662-3397. Breakfast plate from the Hôtel aster in Paris, $16; through G.L.A. International: 011-33-1-40-49-02-34. Square red lacquer tray, $80; at Barneys New York: 888-8-BARNEYS. 19th-century ese sake server, $650; at Takashimaya: 800-753-2038. Clover dinner plate, $30; from ABC Carpet & Home: 212-473-3000. Moroccan highball glass, $18; at eys New York: see above. Red metallic pierced patent-leather place mat, $79; from Kim Seybert: 212-564-7850. Moroccan glass, $18; Le Jacquard Français kin, $25; fuchsia and gold teacup and saucer, $50; all at ABC Carpet & Home: see above. Pink lattice-rimmed Adriana dinner plate, $30 per 5-piece place ng; from Muirfield: 212-725-2522. Philippe Deshoulieres Ginkgo plate, $55; through Lalique: 800-993-2580. Fuchsia and red condiment bowls, $9 for small, 5 for large; at Ad Hoc: 888-748-4852. Red-lacquer footed dish, $65; at Takashimaya: see above. Glass decanter, $38; at ABC Carpet & Home: see above.

{Color your kitchen in a palette of red, white, and black— it's a recipe that sizzles}



[clockwise from ... steel teakettle, $60; from Le Creuset: 877-CREUSET. Black Aves Platinum teacup and saucer, $119; from Royal Crow... Oval platter, $110; from Arabia: 800-448-8252. Dransfield & Ross's damask straw place mat, at Kuhl-Linscomb: 71... ...$147; from Medard de Noblat: 732-940-9979. Olivier Gagnère's Naxos coffeepot, $175; from Bernardaud: 800-884-7... ...sphere Transat dinner plate, $65; through Lalique: 800-993-2580. Porcelain enamel cast-iron skillet, $110; ...nen napkin with grosgrain ribbon trim, $36; at Kuhl-Linscomb: see above.



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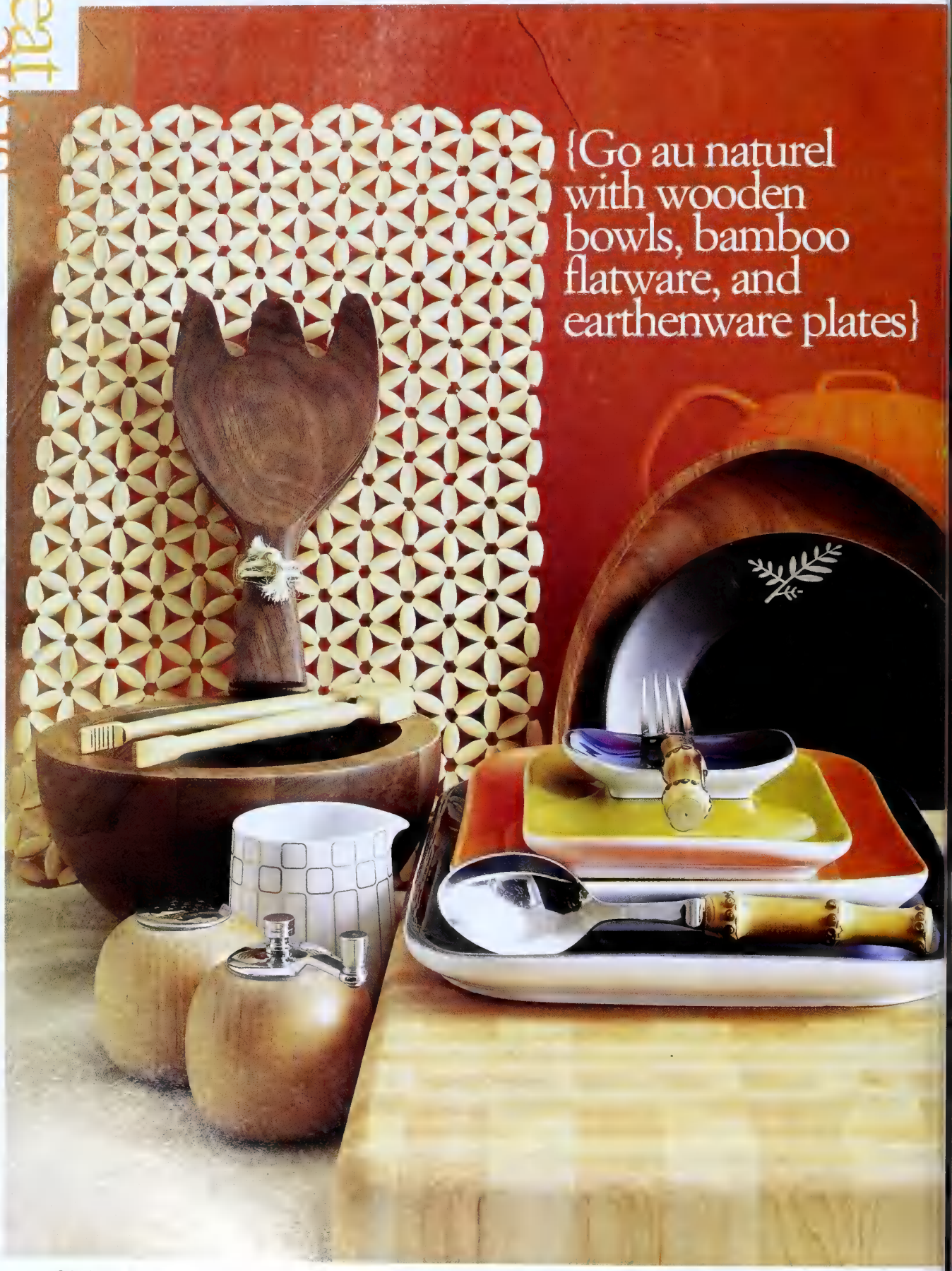
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[clockwise from top ... Terence Conran Shop. ... flatware, $132 per 5-piece ... 888-BRSTYLE. Maple cutting ... 800-473-0504. Honey-Moon ... $49; all at the Te...

...'s Honey-Moon teapot, $195; from Rosenthal: 800-804-8070. Cherry-wood platter, $89; at the ...k stoneware plate, $72.50 per 4-piece place setting; from Mikasa: 800-833-4681. Bamboo-handle ... New York: 888-8-BARNEYS. Solid-colored rectangular dishes, from $6; from Banana Republic ...6-888-MOSS. Birchwood saltshaker and pepper grinder, $21 for set; from William Bounds: ...enthal: see above. Samson walnut bowl, $24; sycamore tongs, $14; and walnut servers, ...e above. Cut-bamboo place mat, $10; at Global Table: 212-431-5839.



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Producers: CAROLYN SOLLIS and ELAINE WRIGHTMAN

Writer: CAROLYN SOLLIS

Dessin Fournir's **Dunning Sofa** (#909); 84"l. x 37½"d. x 37"h. Classic Cloth's **Honeycomb** (#1063/02) in white gold; 50% linen, 25% cotton, 25% viscose; 57"w.



Coffee with Cream

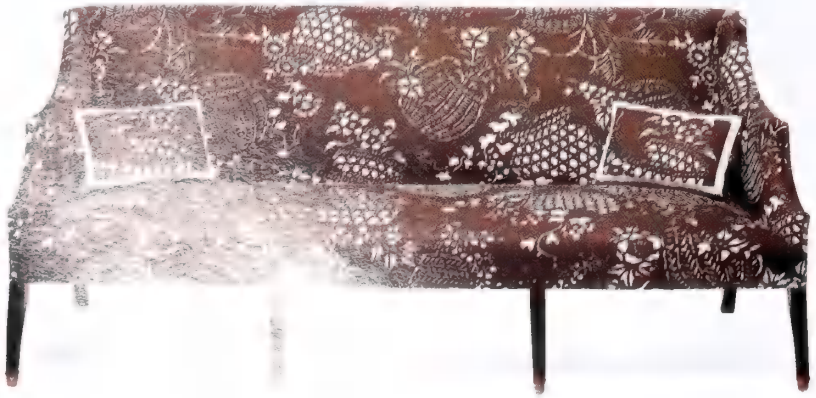
{Nine strong brews for a stylish sofa}



Scalamandré's **Begley** (#26487-008) in brown; 100% cotton; 55"w.

Nancy Corzine's **Treillage** (#NC626-21) in sienna; 40% polyester, 44% rayon, 16% cotton; 52"w.





Clarence House's **Sausalito** (#31676-4) in taupe; 56% linen, 44% cotton; 50"w.



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Schumacher's **Cage à Oiseaux** in wood; 100% cotton; 54½"w.



Rose Cumming's **Tangier Stripe** in white; 100% cotton; 57"w.



Designers Guild's **Vendome** (#FE003/04) from Osborne & Little; 60% linen, 30% cotton, 10% nylon; 54"w.

{A fine-boned sofa always benefits from a bold flavor jolt}

MOVE OVER, STARBUCKS. OUR HOUSE BLEND: ONE SLEEK SOFA MIXED NINE DIFFERENT WAYS, IN A PALETTE ranging from double espresso to café au lait. "Every room full of big upholstered furniture needs a conversation piece," says Dessin Fournir's Chuck Comeau, whose Dunning sofa definitely "makes a room talk." The updated classic shape is inspired by two antiques owned by the Plainville, Kansas–based designer. He adapted the curvy legs from a wing chair and paired them with the body of a favorite Regency sofa, although he had to "redo the legs ten times to get them just right." An ideal perch for an after-dinner demitasse, the sofa is proper but comfy. The silver spoon: "parcel gilding" on the feet, which gives the effect of brass but has a softer look. And it won't scratch the floor.

As for upholstery, "the project was about the textiles and the sofa's form," says *HB*'s resident expert, Carl Dellatore. "The design of the fabrics either enhances or camouflages the shape." Look-at-me patterns like Clarence House's exuberant Sausalito basket print and Stroheim & Romann's Botanique Crewel grab most of the spotlight, while more subtle rhythmic designs, like the stripes and >



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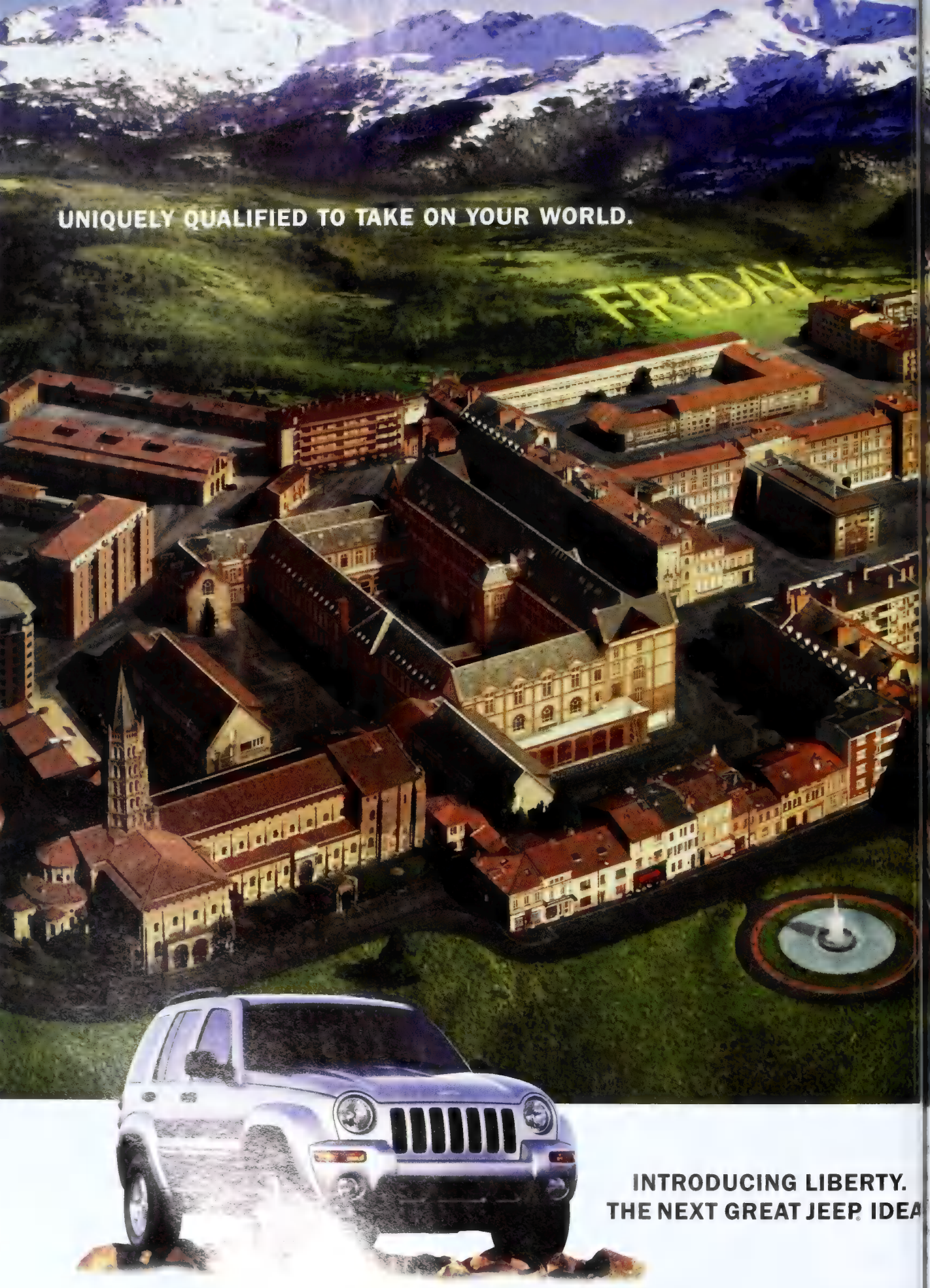
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Dek Tillett's **Chevron** (#100085) in white and tan; 100% cotton; 52″w.



KA International's **Natal** (#545564); 100% jute with cotton embroidery; 63″w.



Stroheim & Romann's **Botanique Crewel** (#6554B-0820) in chocolate; 60% cotton, 40% wool; 54″w.

NUTS & BOLTS

- A room filled with boxy furniture begs for at least one shapely upholstered piece.
- Subtle patterns accentuate a piece's silhouette.
- Stripes and prints liven up a prim and proper piece.
- Patterned fabrics need to be seamlessly matched when upholstered—it's worth the time and money to do it right.
- Center a fabric motif on accent pillows, or try reversing the fabric for contrast.
- "Less is more" is the rule when it comes to embellishing simple streamlined pieces.

geometrics, follow the outline of the frame and accentuate its unique silhouette. Because the sofa's form is so strict, says Dellatore, the upholstery must be seamless—even a minor error in the matching would be a disaster on this piece.

The sofa's character can change with the choice of fabric. It looks contemporary with Dek Tillett's giant Chevron, charming with [illegible] Oiseaux, and classic with Treillage from Nancy Corzine. Because the fabrics and textures are strong, we added a little extra embellishment, our only decorative flourish being two small lumbar pillows. For these, we reversed [illegible] fabrics for contrast, cut out motifs on others, and added trims from M & J Décor. A row of moss fringe [illegible] perfect topping, not unlike a dusting of cinnamon on a cappuccino. ●

[illegible] Watch, go to www.housebeautiful.com.

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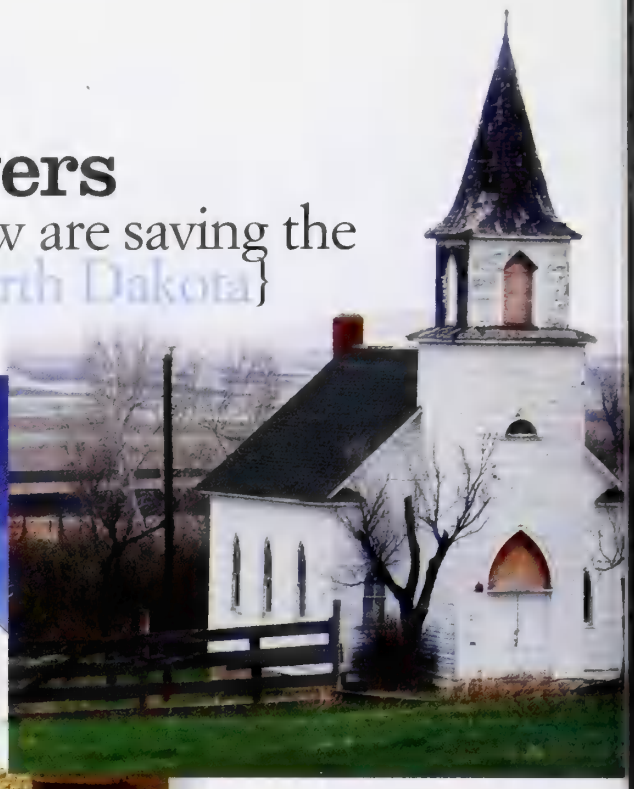
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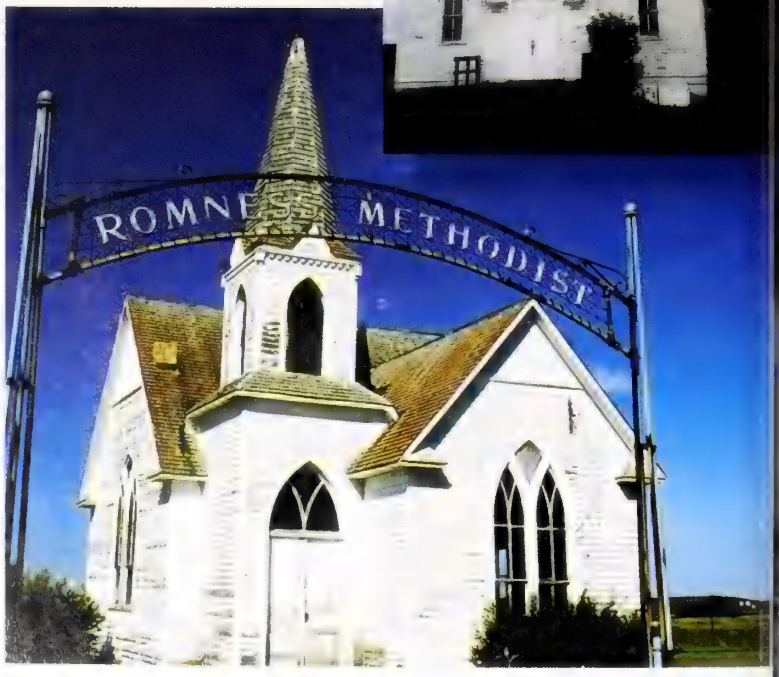
Answered Prayers

{A faithful few are saving the prairie churches of North Dakota}









[top to bottom] A boarded-up 1920s-era Lutheran church near Flasher. Still-active church near Hebron. St. Philip's Catholic Church, before being partially demolished. Romness Methodist Church has been closed since 1968.

ONCE LATE-19TH-CENTURY SETTLERS HAD staked out farms in the North Dakota territory, erecting houses of sod and packed earth, they turned to building churches, situating them within walking or carriage-driving distance of a handful of homesteads. Soon, hundreds of tiny steeples were poking up out of the prairie, and farm families, bound together in prayerful communities, flocked to them for Sunday services, baptisms, weddings, and funerals.

By the 1920s, however, farms had grown larger, more mechanized, and less dependent on manual labor. People moved from the prairie to cities—and left their churches behind. Four hundred of an estimated 2,000 North Dakota churches were closed by last year, and [illegible] shells on open fields [illegible] >



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last service in 1934, and decades of dirt had covered up the fieldstone. Bentley and other volunteers got t church on the National Register of Historic Places, made repairs, and tracked down original furnishing the pump organ, the altar hymnal board, the lectern

In 1998, Bentley and a team set off with cameras work sheets to record the age, location, and conditi of each surviving structure across the state. Of the 1 churches surveyed thus far, they've noted a remarka range of styles, which reflects the homeland architec ture of the churches' immigrant builders: German-

"Once a church is gone, it leaves a big hole"



down by dwindling congregations unwilling to watch them become ruins on the land. One by one, the prairie churches were dying.

Then Preservation North Dakota stepped in. A grassroots organization that in recent years has focused on the plight of the state's prairie churches, it



[top] A 1909 church in Belden, which closed in 1956. **[above and right]** Two views of the 1906 Lund Lutheran Church, near Finley, boarded up but still maintained.

successfully applied to the National Trust for Historic Preservation to put the buildings on the 2001 list of 11 Most Endangered Historic Places—an annual call-to-arms that focuses attention on threatened treasures across the country.

The renewed interest in saving North Dakota's small houses of worship is due to people like Dale Bentley, president of Preservation North Dakota. A stained-glass [illegible] from Minnesota, Bentley moved to Buffalo, North Dakota, in 1990 and became intrigued by a stone church [illegible] in brush. (Most of the state's rural churches [illegible] were made using stone from [illegible] with brick.) Buffalo's Calvary [illegible] in 1885, had held its

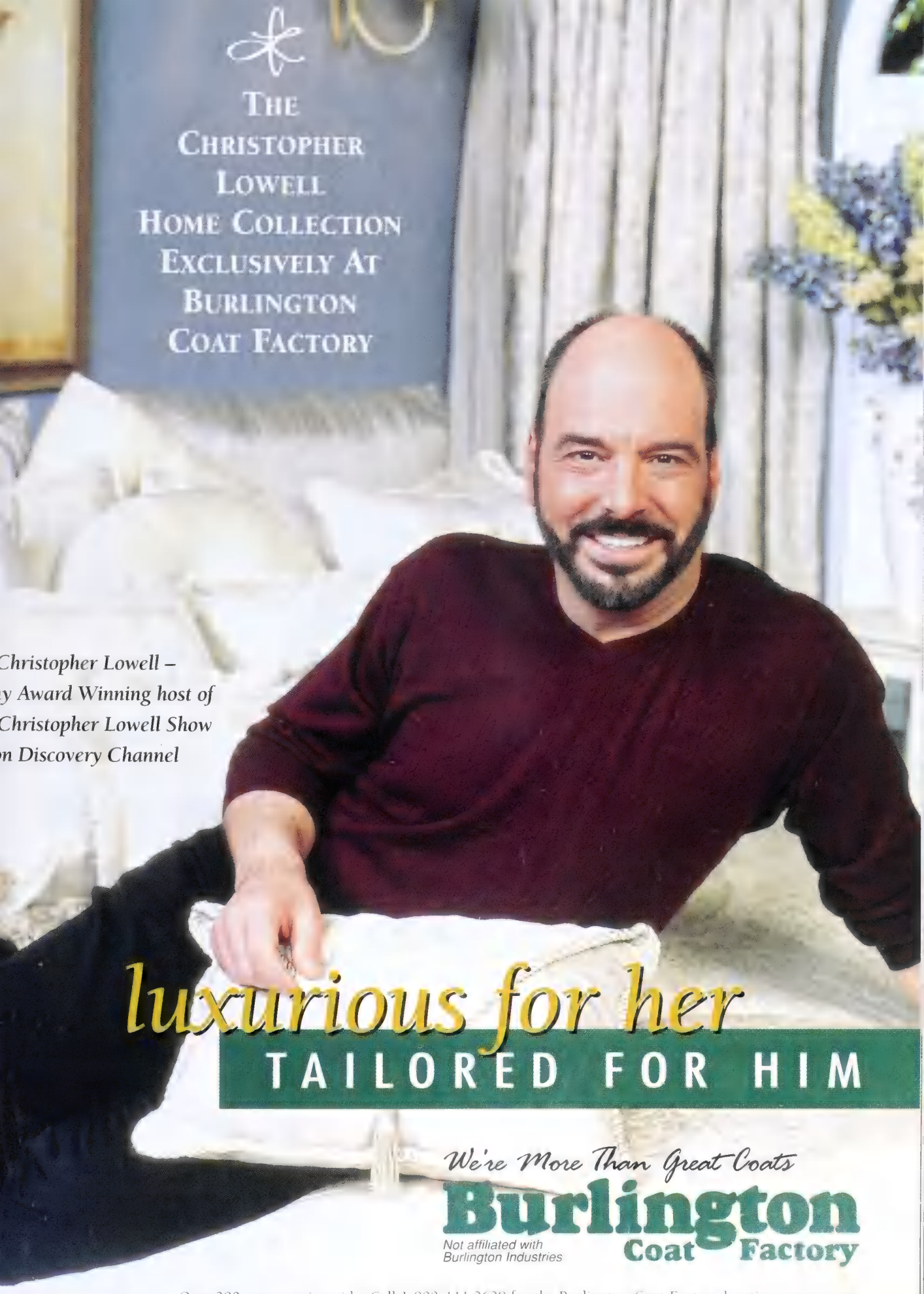
Hungarians added peaked gables above the entranc doors and covered the steeples' wooden crosses in g vanized metal (they were skilled tinsmiths); Norweg Lutherans built tall and white; the Ukrainian Greek Orthodox topped their churches with onion domes.

In fact, prairie churches are actually easy to main tain, according to Jim Lindberg of the National Trus "If they are kept dry inside," he says, "the buildings last for many years, even after they're closed up." Li berg and Preservation North Dakota have been enc aging small, aging congregations to keep their churc going, even if only for annual reunions, and, if that's longer possible, to consider other community uses—local museum, for instance, or a library. The challen is to reach church members before they give up.

"Once a church is gone, it leaves a big hole," says Becky Heise, who lives in Valley City and is on the bo of Preservation North Dakota. Her own North LaMo Evangelical Lutheran—where she was baptized, hel her wedding reception, and buried a brother—recen closed, its glorious stained-glass windows donated t an expanding church in Fargo. "There's no commun gathering place anymore," she adds sadly.

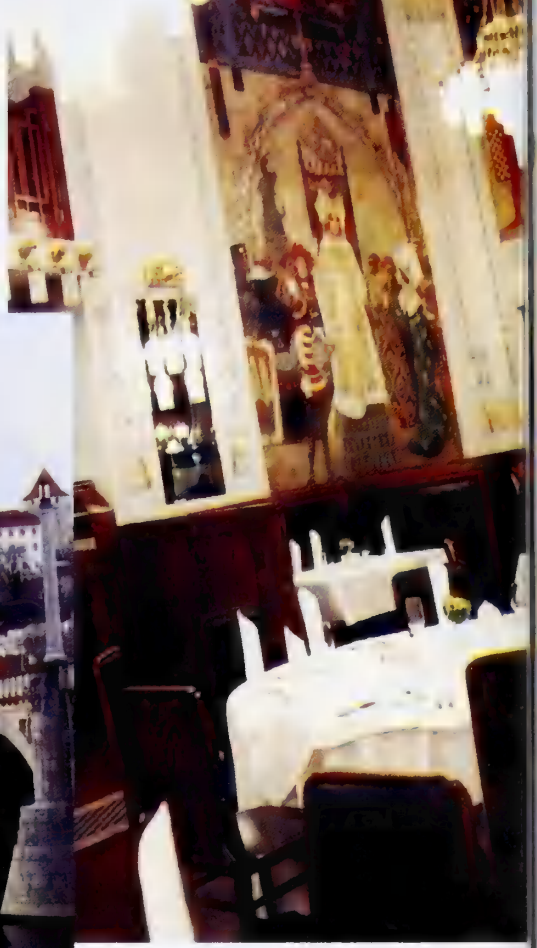
Elsewhere, it's not too late. Near Sibley, 30 miles n of Heise's church, residents working with Preservati North Dakota have adopted the little Ladbury Chur closed since 1936 except for special events like Memo Day picnics. Volunteers pound nails on basement be to shore up the foundation and fire off fund-raising pleas to those on the church's old membership rolls. "The idea is to save this piece of history," says Georg Amman, a farmer for 45 years, "so that in the future people can see what life on the prairie was all about."

For more information or to make a donation, contact Preservation North Dakota, 520 8th Street SW, Jamesto ND 58401; 701-252-4570; www.prairiechurches.org.

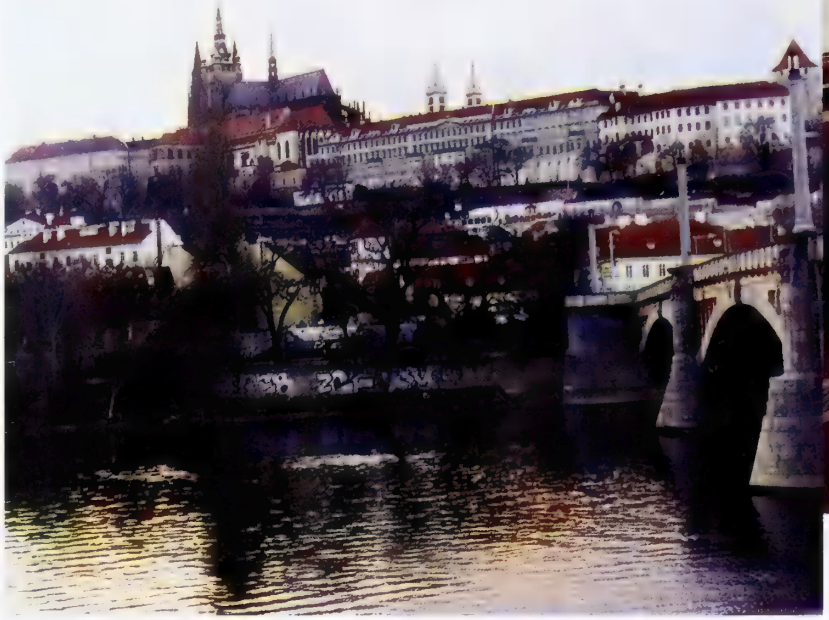


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[top to bottom] The Art Nouveau Obecni Dum restaurant. The Old Town looms above the Vltava. Borek Sipek's Arzenal. Romance at every turn.



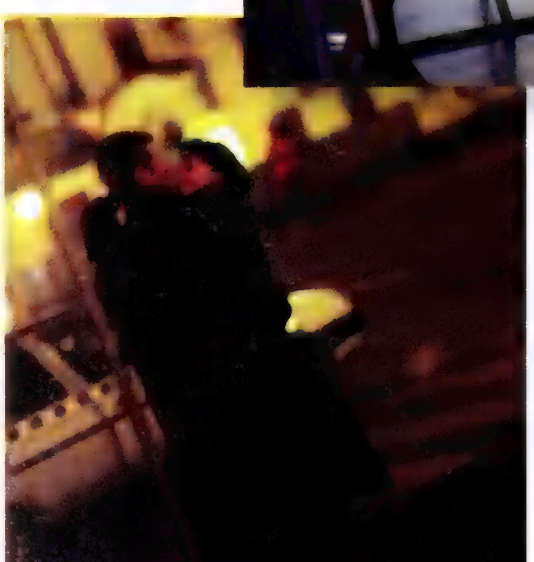
Prague Rising

{There's never been a better time to czech out the stunning city on the Vltava}



IT IS POSSIBLE TO VISIT PRAGUE, AND TO LEAVE IT AGAIN, without learning much about its history—beyond the one thing that everyone knows: it's a vibrant new chip off the old Soviet bloc. History in the city seems timeless, phantasmagorical. Behind the Baroque façades on Celetna Street are the shells of Gothic and Renaissance houses, with Roman remains in their basements. There are beerhouses and taverns here that began brewing beer more than 500 years ago, and at Hradčany Castle, which at night looks over the city like an occupying power, there's a medieval [illegible] that seem to have been built from a [illegible].

Landlocked and [illegible] Musil put it, "at the focal point of the [illegible]." Prague endured almost three centuries of [illegible] interrupted by just >



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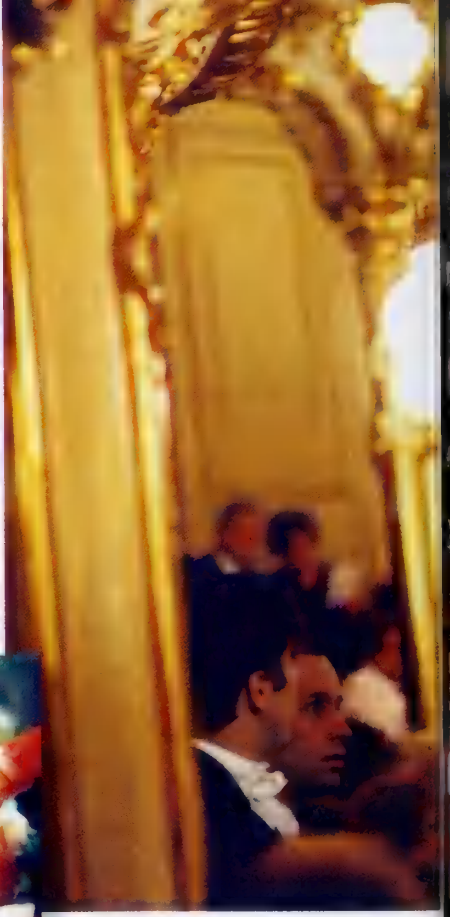
20 years of independence between the two world wars—until the 1989 Velvet Revolution. For ages, the only thing the citizens could call their own was their culture, kept alive in beer halls and cafés, concert halls and theaters. Today, young men and women in 18th-century costume stand in front of the Art Nouveau Municipal House touting tickets for performances of Mozart (who conducted the premiere of *Don Giovanni* in Prague), and as night falls, they flock to taverns and restaurants that were once the gathering places of writers like Franz Kafka, Max Brod, and Franz Werfel.

In the Old Town, established on the Vltava's right bank in the 13th century, narrow lanes suggest a people cowering under a skyline that was taken over in the 16th century by the Catholic Habsburgs, who brought in Baroque with a vengeance. Whole neighborhoods were torn down to build huge palaces near the castle, and the militant Jesuits added their stamp by building soaring triumphalist churches.

Within a century or so, though, the authoritarianism of early Baroque in Prague gave way to a softer, more exuberant style, influenced by Gothic buildings like the Powder Tower and St. Vitus's Cathedral. As the city expanded in the 18th century, artists arrived from all over Europe, and Prague was transformed into a place of architectural wonders.

This epoch in Prague was characterized by a [illegible] theatricality, which carried [illegible] the last great historical style [illegible] the 20th Art Nouveau. Nowhere [illegible] on earth, perhaps, is there such a concentrated assemblage of Art [illegible] interiors, decoration [illegible] The style is part of [illegible]

more enduring in that it's a record—in stone and brick and stucco and glass—of the gradual reemergence of Prague as a capital. It might even help explain why Václav Havel, a writer, is the Czech Republic's president, for Art Nouveau was part of a movement called "the national awakening," which during the 19th and early-20th centuries revived the Czech language (more or less strangled to death by Prague's German-speaking masters) and gave a new direction to Czech culture by invoking its legends, kings, heroes, and other things past.



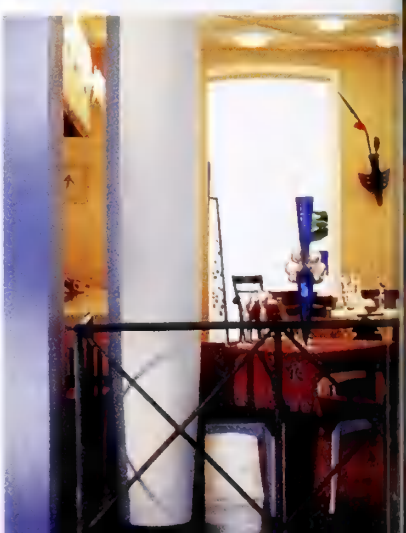




[clock] above] the Pr Opera on th Bl glimpses Sipek) where fa fare m tempor

> { Nowhere else on earth, perhaps, is there such a concentrated assemblage of Art Nouveau }

Led by historians, writers, artists, and composers like Dvořák, Smetana, and Janáček, the awakening was responsible not only for the advent of the local Art Nouveau style, but for the founding of the National Theater, the National Museum in Wenceslas Square, and, ultimately, of Czechoslovakia itself, born at the Municipal House's Art Nouveau Smetana Hall in [illegible]18. Years later, after independence [illegible]ielded to *(Continued on page 73)*





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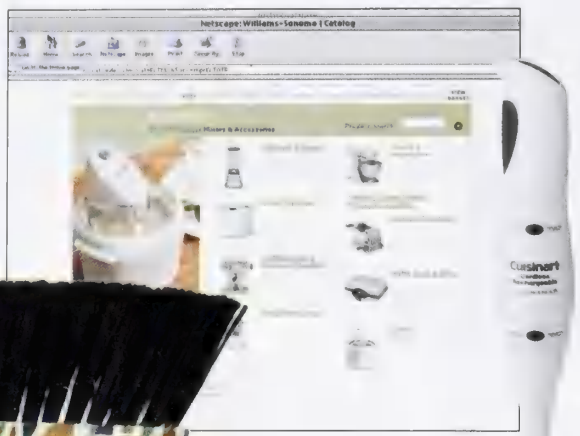
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charlotte's web

Soup to Nuts

{The Internet has everything when it comes to kitchens—including the sink}





Well-Blended

For a kitchen site that covers the bases but also offers high-end takes on classic accoutrements, start with **www.williams-sonoma.com.** Good-lookin easily navigable, and comprehensive, it features small appliances like the Cuisinart cordless hand blender [left] alongside recipes and specialty product



To a Tea

Take your afternoon cup from DeLonghi's electric teakettle [left], found on **www.cooking.com.** The site offers almost anything a would-be tea temptress could possibly need, from a black breakfast brew to sugarcane lime cookies, as well as gorgeous teapots and plates. Links are provided to recipes and special-interest departments, such as an Asian cooking section that stocks woks, chopsticks, sake servers, and hard-to-find items like Chinese black rice.

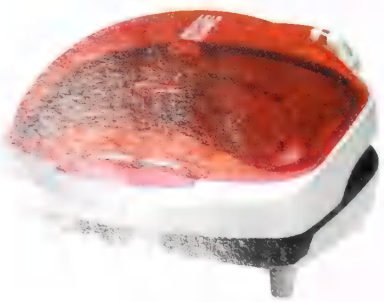
Clean Sweep

Cleaning the kitchen has never been one of Charlotte's strong points—until now. What could be more stylish than sweeping up the debris with a camouflage broom from **www.casabella.com**?

Ice Storm

What more can a modern woman ask for? A wired fridge by LG Electronics (**www.LGeus.com**), which features an embedded 15-inch screen with touch-tip technology for Web browsing, videophone conversations, or just watching television. By next year Charlotte plans to be grocery shopping from the door of her refrigerator. Too bad they can't figure out a way to e-mail milk.





Seeing Red

Has your tolerance for household appliances in every shade under the sun reached its peak? Charlotte thinks there's always room in her kitchen for something candy-apple red, like this compact George Foreman indoor grill [left] fro **www.target.com.** A little color is never a bad thing.



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Mercury



[clockwise from top
19th-century French
dore palm-design ch
An 1826 color lithog
depicts palm-topped
iron columns in the
Pavilion kitchen. An
Terry console and m
An Art Deco chrom
and copper palm. Th
chinoiserie pavilion
Sanssouci, Frederick
Great's country retr
A Serge Roche torch

{A decorative-arts motif grows throughout the ages}

Palm Reading





THERE ARE MORE THAN 2,500 VARIETIES OF PALMS, BUT they are a rare species in works of European art. Before the 18th century, they made occasional appearances in religious paintings, evoking the exotic setting of the Holy Land. But despite their beauty and grace, they didn't show up in the decorative arts until 1710, when they debuted as part of the ornamentation of the organ in the Royal Chapel at Versailles, commissioned by Louis XIV. Music historians revere this instrument for the majestic sound it produces (and for the music it impelled composer François Couperin to write). But its historians focus on the massive gilt-wood palm trees at each corner, displaying heads of angels in place of the expected foliage. The design came from working [illegible] provided by Pierre Lepautre (one of the originat[illegible] rococo gilt-bronze master carver François-Antoine V[illegible] didn't need to travel south >

Writer: K



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[clockwise from top left] A 1940s Italian Lucite wall sconce with nine leaves. A 19th-century sheet-metal potted palm, which sold recently at Christie's. A 1940s Italian gilt-metal lamp. The magnificently palm-ornamented organ at Versailles.

The mere depiction of a palm must have conjured up fantasies of exotic lands

to what is now called the Riviera to find specimens of these trees: a brisk half-hour walk from the chapel would have brought him to the king's orangerie, where a collection of palms survived bitter winters thanks to continuously stoked fires.

Looking to Versailles and Paris for the latest trends in art and architecture, Frederick the Great, ruler of Prussia, knew what he wanted when it came to erecting a pavilion on his country estate, Sanssouci. In 1754 he sketched a building in the "Chinese taste" and asked his architect, Johann Gottfried Büring, to realize it. However inaccurate as an example of Chinese architecture, the result is ravishing. Palm [illegible] seemed wildly exo[illegible] Prussia [illegible] anyway, gr[illegible] lives, sheathing [illegible] a tinkling, bell-fring[illegible]

Up until the mid-19th century, travel was expensive and dangerous, and the mere depiction of a palm must have conjured up fantasies of exotic lands few Europeans would ever visit. With vast expenditures of money and the aid of architects, designers, and craftsmen, these far-flung locales could be re-created at home. Between 1787 and 1830, nearly two centuries before Las Vegas theme hotels appeared, the Prince Regent (later George IV) built his own themed residence, the Royal Pavilion at Brighton. Grafting decorative motifs associated with China and India onto an otherwise typical English Regency building, the prince's architects and designers fabricated an extravaganza that stopped just short of out-and-out vulgarity. Even the utilitarian kitchen boasts the evocative palm tree, its [illegible]st-iron columns swagged with [illegible] metal fronds.

During the ongoing European colonization of the Americas and the East in the 19th century, the image of the palm tree became emblematic of territorial ambitions. Christie's in New York recently sold a pair of 19th-century painted sheet-metal palms, sprouting from pots with Napoleonic decorations, that recall the French general's conquest of Egypt.

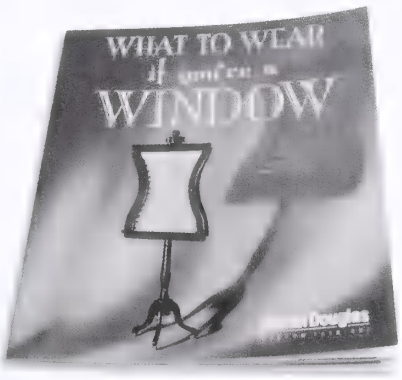
At the end of the 19th century, a growing bourgeoisie flocked to the Mediterranean seaside and saw semi-tropical vegetation for the first time. Palms suddenly appeared in the greenhouses of municipal gardens, glass-canopied atriums of grand hotels, and winter gardens of palatial residences from New York to Moscow. However, once the trees could be easily acquired—and, with the aid of central heating, cheaply maintained—they began to lose some of their allure.

Nonetheless, a palm-tree revival occurred in the 1930s. Designers drew inspiration from representations of palms in 18th-century art rather than the actual trees: Serge Roche's plaster standing lamps, for example, harked back to Versailles, not Paris's Jardin des Plantes. At a time when nations were arming themselves for World War II, designers became nostalgic for a more civilized past. In 1938 the American decorator Frances Elkins mounted the walls of a San Francisco foyer with a set of elegantly attenuated plaster colonnettes. From her friend Jean-Michel Frank, the Paris decorator, she ordered an Emilio Terry plaster-framed mirror and console that echoed earlier representations of palm fronds. The romantic, ethereal room that she created represents the last, and perhaps the most soigné, efflorescence of the palm in the decorative arts.

tinued from page 66)

Nazis and the Soviets, the children
he awakening set the agenda for the
gue Spring of 1968 and eventually
arheaded the Velvet Revolution.
t was probably naïve to imagine
everything would become ideal
rnight after 1989, and life in Prague
tinues to be difficult. Even so, the
chs have the second highest per
ita income in the former Commu-
bloc, and foreign investment is
ring in. So are the tourists—and
e forever are the days when state-
restaurants in Prague cooked from
ernment-approved cookbooks
ed *Recipes for Warm Dishes* and
ipes for Cold Dishes (parts one and
). Now a number of talented chefs
opening up the heavy local cuisine
oreign influences, and hotels have
n restored to their former glory.
New stores add to the usual trade
gates and amber and cut glass.
igner Borek Sipek offers furni-
, fashion, and porcelain, as
as Thai food, at Arzenal, near
Old Jewish Cemetery. In the tiny
ses of Golden Lane at the Castle,
can buy hand-printed fabrics, nat-
ly glazed stoneware, and beautiful
ies of vintage glass. There are
nty of new galleries, too, like the
ó, located in a gatehouse of the old
hov Monastery. And the Czech
ublic's first big international retail
cess story, Botanicus, calms locals'
ves with its organic lotions, herbs,
honey.

Although there's also a good deal
ourist kitsch in the city—fast-food
ts, escort agencies, sleazy night-
os—something Gothic, dark, and
sterious remains at its core. The
t Vitězslav Nezdal once called the
ine of Prague "a gathering of magi-
as"; but the statues on the Charles
dge, witnesses through the ages,
d testament to one of Nezdal's
ier assessments about the city:
e sky brews a storm, but the storm
s not come." ●



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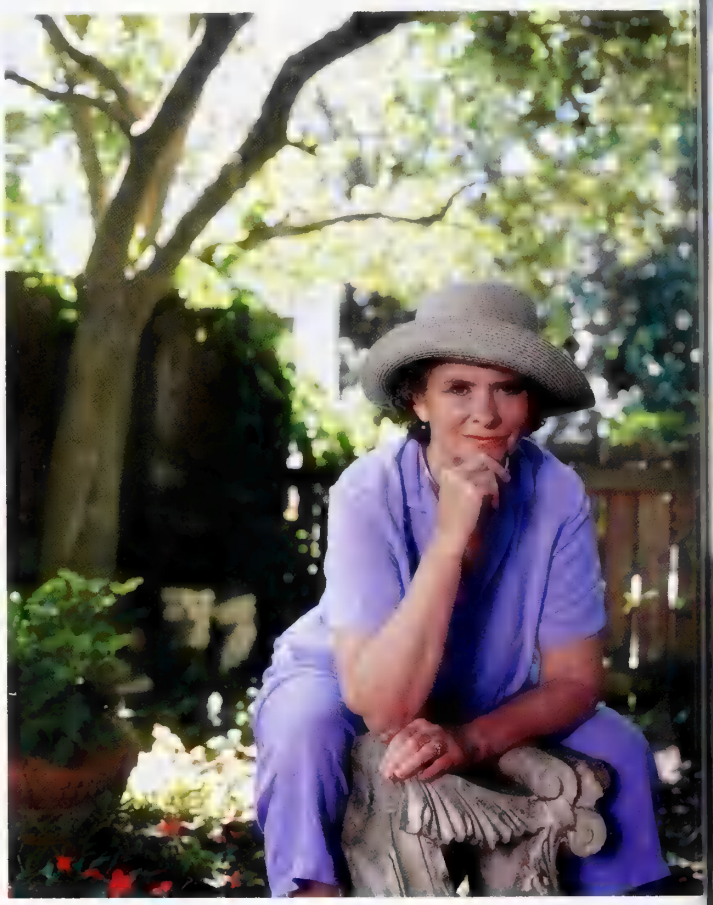
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e-mail: ad@yorkwall.com

Photographer: TOM WOLFE

Digging Deeper

{A garden, writes Suzannah Lessard, can be a portal to the so



Suzannah Lessard brought to her new Washington, D.C., garden this stone relic from a building her great-grandfather Stanford White designed.

THE WORLD I GREW UP IN WAS ONE where people lived in the same house all their lives. It was usually a house in which their parents or another relative had lived, or certainly one whose occupants were remembered in the community. A garden especially could come to be so fully identified with its owners that long after their deaths they would be vividly present. On those rare occasions when newcomers moved into the neighborhood, these strangers, assumed to have no past or character of their own, acquired both from the house and its garden. It would be this context, transcending one lifetime, that gave the newcomers legitimacy among us.

Today, most dwellings are, first of all, "real estate" in some part of their owners' minds—commodities to be flipped or traded in. That careers routinely require moving reinforces this way of thinking, as does the high incidence of divorce. Today the person who lives in a place where he has roots going back generations is a quaint rarity, perhaps even suspect, for even as we romanticize that way of life, we also view a person who doesn't move out of his childhood home as perhaps slightly crippled psychologically.

My life has been as restless as the next person's where place is concerned, and yet the old way has retained a powerful hold on me. Its legacy has made me bond with the places I live in as if for life, and so I am wrenched to the point of trauma when I move. The biggest wrench of this kind came when I left my marriage and with it the apartment in Manhattan in which I had spent 20 years. The wrench was so bad that it stands out even in >



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the midst of the huge emotional significance of the parting, though I see that in retrospect only. For a while afterward I lived in an apartment I accepted as transitional, but when I moved into the two lower floors of a Victorian house in Brooklyn with a garden in the back, I settled in for a lifelong relationship again. On reflection, it seems I bonded with the house and especially the garden with a vehemence that betrayed the degree to which I had not accepted the original rupture.

The main room was a floor-through with high ceilings, ornate plasterwork, and tall narrow windows that gave onto the garden from the second story. I painted the walls bluegrass-green with white trim. One of the windows had been converted to French doors that led out to a landing and steps down to the garden. The neighbor's cherry tree hung over the landing. The garden itself, with an old cherry tree of its own in the back, was enclosed by a rickety unpainted picket fence about five feet high. There was a tiny lawn that I cut with scissorlike shears, and a half-size Japanese maple in the middle of the lawn that also would get haircuts. The earth was very rich. I thought of it as "good Dutch farmland," which is what Brooklyn once was. My friends laughed at this, not understanding that I meant it unironically: that though I knew nothing of my predecessors on this patch of ground, it was natural for me to think of its history.

I clipped and pruned and planted and weeded my way into the [illegible] becoming one [illegible] lowers in the old be[illegible] of the fence [illegible] exposed [illegible] the feature[illegible]

character was an ancient rosebush with a thick, much-pruned stump from which, each spring, it would send up soaring shoots, barbed with big heraldic-looking thorns, and bearing fat buds. The shoots would clear the fence line, and the buds would eventually blossom into deep pink roses, a bit blowsy and phosphorescent as they bobbed slightly in the air that moved over the yards

> "Dutch farmland, Brooklyn"

and stirred in the trees. The sight of those roses in passing—at twilight or when I had come out into the garden for an herb—would arrest my attention in a very special way. In these moments the roses were a portal to a state of mind in which I felt quietly connected to humanity across time. And at the same moment I understood what I did not normally grasp—that I was at the dense heart of my own life and that it was eternal too, reaching to those other lives I sensed there. This understanding seemed something I had learned in the landscape of my childhood.

Eight years later my life changed again, and it was time to leave. The change was a happy one, but a part of me felt as if I were a foster child, asked to move to a new set of parents just one time too many, damaging my ability to connect at all. And in a way this was true: leaving Brooklyn forced me to give up forever the idea that my life would be framed and given meaning by a house and a garden, and so I worked hard at adopting a new concept of my life as episodic in relation to place. I struggled to look at the eight year period in Brooklyn as exactly right. Rather than an interruption, my leaving would be a satisfying conclusion of a chapter.

As the moving date neared, I continued to work in the garden, though with a difference. I began to allow certain vagaries to continue unchecked so that, for example, when the violets escaped from the flower bed into the lawn I did nothing about it, and when the pumpkin vine that I had planted near the rose began to climb up the rose instead of the fence I let that alone as well. It seemed as if the garden was jostling me out of my melancholy, taking care of me now, rather than the other way around. A really good joke was when the pumpkin vine climbed all the way up to the roses themselves and bloomed there, deep yellow trumpets mixed with flushes of pink—a bouquet full of naughtiness and sass.

It so happened that in this same period my sister was painting a portrait of me. It was something that we had planned in all the years I lived in Brooklyn, but never got around to doing. I posed for her in the green room overlooking the garden. I sat in a chair with my head turned so that I would look out through French doors into the intricate patterning of the cherry tree that overhung the landing. Sometimes it was sunny and sometimes there were raindrops in the leaves. These periods of enforced stillness connected me to the garden. As my departure approached, perhaps because of a fear of the rupture, I went into the garden less and less. Once, though, when I went out to pack up my tools, I saw that the pumpkin had jumped from the rose into the Japanese maple where it had bloomed again, among the elegant, burnished burgundy leaves, an even more outlandish joke. "Lighten up," the garden seemed to be telling me.

The rule of thumb for painting

rait, my sister said, was for the sub-
o pose for 30 hours, but moving
was upon us and we had done only
suggested a photograph, and she
that she would then be painting a
ograph instead of a person, but it
ld help if I would leave the chair
the clothes I posed in. So when I
ed for good I left behind a chair
my blue work shirt draped over
ack and some gray leggings lying
ly on the seat, as if I had gone up
noke. The painters were already
ping the walls, and amid this scene
ansformation my sister worked in
t of the chair with my clothes.
My new home is in another city. I
another quirky urban garden but
e no portals to the past—it is as if
ve lost the capacity. Like refugees
émigrés, I must rely on memory
sense of deep placement in time.
k walnuts cannonade my new
en in the fall and the spicy smell
eir green casings reminds me of
garden of my childhood, where
e were black walnuts too. Both
ens—in Brooklyn and my child-
d—feel equally distant. It seems
e now in my happiness that to
to place for connection is to be
ng indeed. In that, I guess, I am
ly joining contemporary culture
leaving the values of an old world
nd.

he portrait hangs in the stairwell
r a skylight. In the background is
green wall. My face shows more
s than I care to think I reveal, but
is what my sister saw. The stillness
the connection with the garden are
there. It's a very good portrait be-
e as time goes on I see more and
. It's a rendering of a soul under-
g change—and that is the experi-
that connects us, even over the
uries, most deeply of all. ●

nnah Lessard is the author of Architect of Desire, *a memoir t the Stanford White family (Dial,). She is working on a new book t the American landscape.*



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Writer: MARIO LOPEZ-CORDERO



Standing Firm The photography exhibition "Indivisible: Stories of American Community" documents grassroots struggles across the country, focusing on local heroes like Davitus Gosnell [right], a North Carolina native who has consistently refused to sell his land to developers. The photographs, on view at the North Carolina Museum of Art, span locales ranging from San Juan, Texas, to the Alaskan coast. October 21–January 6, 2002.



Broad Scope In "Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections," the Los Angeles County Museum of Art gathers a wish list of postwar artworks from the collection of Eli and Edythe Broad. Surveying trends from Pop to German Neo-Expressionism, the exhibition features works by 24 artists, including Robert Rauschenberg, Roy Lichtenstein [whose *I . . . I'm Sorry*, 1965–66 appears at left], and Cy Twombly. October 7–January 6, 2002.

Art news, future events, good reads

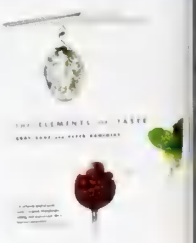
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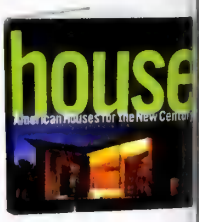
Famed for his egalitarian eye—Tudor portraits and African masks shared wall space in his New York townhouse—the late Fred Hughes was as well known for his formidable collection of art and *objets* as he was for being Andy Warhol's right-hand man. Items from his estate [including this circa-1820 inlaid verdigris-and-parcel-gilt gaming table, below] will be auctioned by Sotheby's on October 10.



Three Cheers

Along with brisk weather, October always ushers in a slew of smart tomes on food and the home. Our fall picks include **The Elements of Taste** (Little, Brown), in which four-star chef Gray Kunz and food writer Peter Kaminsky dazzle the palate with inventive dishes like sweet pea, tarragon, and pistachio gratin and shrimp in cardamom ancho sauce. An ideal autumn treat? Vacherin Mont d'Or cheese. "It's at its peak in October and November," says Kunz, the former chef at New York's Lespinasse. "I love to serve it with Concord grapes and walnut raisin bread." Cathy Lang Ho and Raul Barreneche challenge our notions about contemporary architecture in **House** (Universe), which focuses on 20 homes designed in the last three years by such architects as Michael Maltzan and Toshiko Mori. For a more traditional perspective, **The Henry Clay Frick Houses** (Monacelli), written by Martha Frick Symington Sanger, great-granddaughter and biographer of the 19th-century philanthropist, includes 300 archival photos and drawings of the family's many homes.







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Photographer: CARLOS EMILIO

Writer: ELIZABETH H. HUNTER

Producer: HOWARD GREENBERG

waves

The Fountainhead

{Hope springs eternal from Simon Verity's artful



Truth and Verity: the sculptor in his studio, surrounded by some of his [illegible]

ON MOST DAYS SIMON VERITY'S STUDIO—stone chips crunching underfoot, dust floating in the air—is dry enough to make the Sahara seem downright humid by comparison. But when the sculptor wants to see how his hand-carved limestone fountains will look once they're installed, he hauls out the garden hose and blasts them with water. "Stone darkens when it's wet," he says, "but when it's soaking, it looks polished—it glistens like fur."

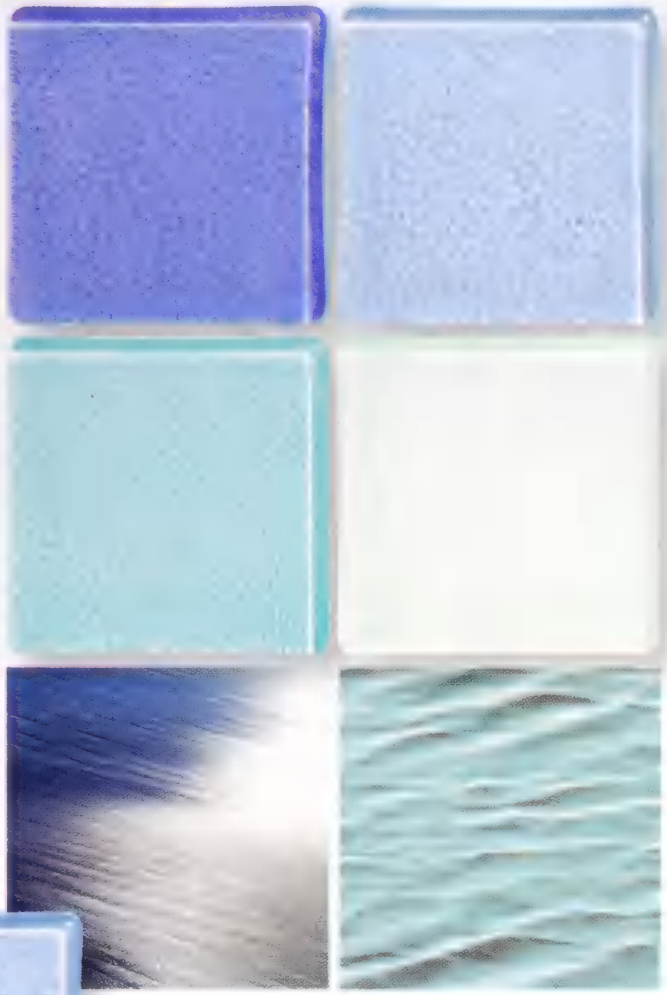
A native Brit now based in New York, Verity trained in England and has worked on everything from 18th-century grottoes to the great cathedral at Wells to a fountain at Highgrove for Prince Charles, as well as on the figures ensconced above the portals at Manhattan's massive Cathedral of St. John the Divine. He is especially fond of sedimentary limestone for his fountains. "Springs around Bath, England, bubble up out of limestone, and the ancient aqueducts of Rome were made of it," he says. Limestone's connection to water is so intense, he adds, because the material is "embedded with fossils of freshwater and saltwater creatures. Limestone is life-enhancing."

FOUNTAIN TRUTH

- Almost any garden can have a fountain in it, thanks to recirculating pumps. All that's needed is a nearby source of electricity.
- The sound a fountain makes can be varied by increasing or decreasing water flow.
- Fountain materials other than limestone include terra-cotta, glazed ceramic, marble, bronze, and wood.
- All fountains, even those in bronze, must be drained in winter.
- The limestone turtle fountain pictured above costs $15,000 and took two months to make.



still waters run deep



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50 Ways to Warm Up Your Rooms



Plop a crushed-velvet pillow every armchair. **2.** Paint your d magazine rack Chinese red. Cover your slipper chairs in mething fuzzy. **4.** Serve your d wine in cut-crystal decanters. Trim your curtains in scarlet ool passementerie. **6.** Spruce up ur old fireplace tools. **7.** Freshen your powder room with plain, sp linen hand towels. **8.** Find a tter place for your foul-weather ar. **9.** Unfetter your messy, jam-cked guest closet; ditch the wire ngers. **10.** Change your neutral rry-cloth bath mat for a colorful, ffy one. **11.** Stack six or seven cy biographies on all bedside bles. **12.** Cover your parchment mpshades with red plaid taffeta. . Light three scented candles in ur entry hall. **14.** Find a small e tray for your mail and keys. . Dress up bathrooms with tiny ver vases filled with tiny pink ses. **16.** Line your closet floors th toile de Jouy wallpaper. **17.** Flank your fireplace with big baskets of pinecones. **18.** Whip up some Kir cocktails for your next do. **19.** Mix floral bouquets with sprigs of berries. **20.** Hand-print the place cards at your next dinner party. **21.** Upholster a footstool in rich brick paisley wool. **22.** Burn real wood logs in your fireplace. **23.** Sprinkle deep chocolate desserts with powdered sugar. **24.** Get a pair of larger andirons. **25.** Serve light-colored food on dark china, and vice versa. **26.** Arrange a flock of family photos on your mantel. **27.** Pull two extra chairs up to your sofa. **28.** Play Baroque music during dinner. **29.** Hang a few jingle bells on your pooch's collar. **30.** Festoon your arched doorway with a leafy autumnal garland. **31.** Spray your dressing room with a spicy scent. **32.** Present a beef-and-wild-mushroom stew on a terra-cotta platter. **33.** Place a huge silver bowl piled with Washington State apples on your cocktail table. **34.** Gussy up your porch with a pair of conifer topiaries. **35.** Sheath your orchid in a hand-painted cachepot. **36.** Back your sofa with a long, high console table. **37.** Pair every armchair with a really good reading lamp. **38.** Trash old ashtrays. **39.** Exchange 100-watt bulbs for 75s. **40.** Buy a set of cream soup spoons and use them. **41.** Install dimmers on every light in the house. **42.** Lower your dining-room chandelier eight inches. **43.** Banish fluorescent lighting from the kitchen. **44.** Enliven your entryway with a cheery umbrella stand. **45.** Repaint your front door. **46.** Cover your carpet with a few exotic area rugs. **47.** Cozy up occasional tables with votives and mini-bowls of treats. **48.** Serve hot toddies in tumblers. **49.** Mix silver and brass in table settings. **50.** E-mail us with more ideas. . . . —M.M.

Paris

After a sojourn in New York, *an antiquaire* returns to the *French capital* to resume an exceptionally well-appointed life



Photographer: SIMON

Writer: CHRISTOPHER

Producer: LISA FINE

Match



[this page] The dining room's coal-fueled glazed faience stove, which has a dish-warming compartment, is original to the apartment. [facing page] The Aaron children dwarfed by Chinese vases in the foyer.

{"It's





IS HERVÉ AARON THE LUCKIEST MAN IN PARIS? PEOPLE IN DECORATING think so. As a leading dealer in French furniture and paintings, he is in the enviable position of deciding whether to sell the museum-quality acquisitions he makes or keep them for himself. Moreover, with Jacques Grange heading the interior-design division of the company Hervé owns, he has down-the-hall and cut-rate access to the most influential decorator in all of France.

"For my Paris apartment, which Jacques and his associate Romeo Bucciacchio advised on, I wanted something modern and airy that reflects my love of antiques," says Hervé, who oversees the Didier Aaron galleries in New York, Paris, and London. "It's elegant, I hope, but not pretentious. Although such a quality is relative, I find the apartment simple."

A boyish third-generation antiquarian (his father, Didier Aaron, launched the galleries that still bear his name) known for wearing his connoisseurship lightly, Hervé grew up, it might be said, in the lap of a Louis XVI bergère. In the 19th [illegible] sold old-master paintings in Holland. Between the wars [illegible] traded in fine French furniture and Chinese objects in P[illegible].

"I have far [illegible] nal bronzes, cloisonné vases—than you'd normally [illegible] tribute that to my grandmother,"

t, I hope, but not *pretentious*"}



[left to right] In the dining room, a 19th-century Chinese table, an Empire cabinet with ormolu mounts, and a glittering 19th-century English chandelier. A Jacques Grange rug in the living room helped Hervé Aaron meet the challenge of a potentially difficult mix: marigold curtains, green Empire armchairs, and red club chairs—all in velvet.

{"I have ... more *Oriental* pieces th



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u'd normally find in a *Paris* flat"}



says Hervé. Eventually Didier took over from his mother, fattening the collections of Hubert de Givenchy and the president of the Ivory Coast, among others. The other lap Aaron *fils* grew up in was that of Aaron *père.* As one friend put it, "Hervé's been a fixture at every important auction since he was a kid."

In 1976 Hervé went to New York to open a Didier Aaron gallery, returning to Paris in the early 1990s to take over the day-to-day running of the firm from his father. The timing was good: Hervé had meanwhile married, and the couple, with two young children, decided Paris was a more sympathetic place to raise a family.

They snagged a three-bedroom apartment in a Directoire building in the 7th arrondissement. Grange contributed a suite of jazzy Matisse-inspired carpets and plump overscale upholstery, all of his own design. Madame Aaron, who sought a more ornate look than her husband, agreed to solid marigold [illegible] living room—but only because they are richly embossed with [illegible] motif. Bucciacchio came up with the squiggly wallcovering [illegible] Jacques-Emile Ruhlmann in the couple's bedroom.

"[illegible] it's a five-minute walk to the Champs-Elysées, the Café de [illegible]" says Aaron. "Do I seem like a man who has anything to [illegible]

{"I wanted something that reflects my *love* of *antiques*"}



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Dal ensuite. The apartment's trophy piece is a 19th-century French display cabinet re-laminated in parchment, flanked by chinoiserie lamps. In the entrance hall, A Louis XVI desk and a contemporary Bedaux chair; an 18th-century design in the master bedroom.

Tropical Punch

Decorators Mimi McMakin and Brooke Huttig put the fun back in **Florida style**



[left to right] Made in the shade: Brooke Huttig (in green) and Mimi McMakin wear raffia hats from their Palm Beach shop, Kemble Interiors. Out on the loggia, bathing suit–friendly striped Sunbrella upholstery is livened up with pom-pom trim. Ceramic ottomans in foreground are available through Kemble Interiors. Wicker carts hold towels.





[above] Faux-bois columns and combed and glazed walls set off the row of arches. The sofa is upholstered in Palm Islands from China Seas and the ottoman in Bouclé Leopard from Cowtan & Tout. The gilded palm-tree lamp is from Kemble Interiors.

THE PLACE RECALLS THE TIME BEFORE JET-SKIS AND interstates, when Florida was still wild. A bobcat frequents the backyard and herons high-step across the lawn of this recently built Vero Beach vacation house. Just beyond, the Intracoastal Waterway glistens—a lush, marshy nature preserve where otters preen and egrets [illegible]. "With all that untamed flora and fauna right outside, [illegible] didn't want that fussy pink-and-green Florida [illegible]," says Mimi McMakin, the free-spirited scion of [illegible] family who runs Kemble Interiors [illegible], daughter of a respected Worth Avenue [illegible] known for making comfortable, [illegible] with a touch of whimsy," says Huttig. "There will always be something a little out of the ordinary to catch your eye."

It would be hard to miss the hibiscus print on the living room's club chairs. "The flowers are huge, and can you believe those giant seedpods?" says McMakin. "This is not a pretty little thing with ferns." As for the raffia-covered ceiling, "We're so tired of plain white," she sighs. "We'll do anything—wallpaper, stenciling, grass cloth—to dress it up." The daybed-size coffee table, it is rumored, was once used for smoking opium. The leopard-print ottoman—something wild was necessary to live up to the landscape—is finished off with a foot of bauble-accented bullion fringe.



Boussac Fadini's bold Nakai print perks up two club chairs. The pillow is covered in a leopard fabric from Schumacher and trimmed with black loop fringe from Brunschwig & Fils. The wicker pig doubles as an ottoman; the designers put a few pigs in almost every project. "If you've got three people sitting on pigs, you know it's going to be a great party," says Mimi McMakin. The cotton and sea-grass carpet is from Stark.



[this page] The stark iron guest bed is softened with gauzy linen tied on with twine and dangling shells. An ordinary lampshade goes native wrapped with cane.
[facing page] Bamboo accentuates the moldings; shells adorn the big mirror. The matching chandelier is from Chiara's South. The coral wallpaper is by Nina Campbell for Osborne & Little. The shell wallpaper is from Gray Watkins.

{The cl di n't want "that fus



nk-and-green Florida look"}



In the master bedroom, blue-and-white fabrics are mixed and matched with insouciant charm. **[left]** The chair and sofa are slipcovered in a fabric from Manuel Canovas. The pillow fabrics are from Raoul Textiles. The wooden fish bracket is from Kemble Interiors. **[right]** The four-poster bed is from Mike Bell in Chicago. Blue-and-white Raja Delft from Raoul Textiles slipcovers the bench.



"We have plenty of clients who long for the perfect English house or the perfect French house," says McMakin. "But this client just wanted a place where she could relax with her husband and children and have a good time." Her favorite color is blue, so she requested a blue-and-white master bedroom. McMakin and Huttig showed her a range of fabric swatches, but she liked every one and was unable to make up her mind. Not to worry: McMakin blithely decided, "We'll just use them all." The snowy white slipcovers are made of [illegible]—like those the client once saw and admired at [illegible]. Now that her children are grown, she could finally [illegible] London.) The tassels on the bedspread were Huttig[illegible]de from the cords that tie the cushion to [illegible] laughs, remembering all the broken [illegible] to poke holes in the delicate shells [illegible] will almost come to blows over [illegible]

FOR MORE DETAILS, SEE RESOURCES

Richard Keith Langhar

designs a polished retreat fo

a discerning man of the worl

Urban Gem



Photographers: MINH + WASS

Writer: CHRISTINE PITTEL

Producer: LISA FINE



[this page] Algiers Border hand-blocked silk from Robert Kime dresses up the walls of the apartment's foyer, where owner Jamie Creel sits in front of a baroque Flemish mirror. [facing page] A scroll-back sofa from Langham & Co. is upholstered in a Coraggio silk wool. Antique suzanis brighten a pair of pillows.

"I love old things, but I didn



A pencil-thin black line around the plaster cornice, baseboards, and doorframes in the living room sets off the maize-yellow walls and draws attention to the fine architectural details. A chessboard sits on a Laotian rain drum from the Coconut Company; a lacquered cocktail-height Parsons table from Gracie & Sons adds a contemporary note to the antique furniture ensemble. A custom cotton dhurrie is from the Rug Loft.

"[illegible] IN NEW YORK LONGS FOR," SAYS MANHATTAN-BASED DESIGNER RICHARD KEITH LANGHAM. "One [illegible]proportioned room, large enough to entertain in—and this one happens to have glorious dentil mol[illegible] Robert Adam–style fireplace. With a tiny *couchette* bedroom and French doors that open onto a [illegible]relor flat."

The bas[illegible]el, lives in Paris and loves it, but the native New Yorker wanted a Manhattan pied-à-terre. W[illegible]small apartment with grand architectural features, he found a suitable home for both himself [illegible]ows. In Paris, Creel browses the antiques shops and often drops in at Drouo his favorite auction [illegible]s the bargain basement as well as the upstairs salons. "If you sift through the junk, you can find some[illegible] says. Spinning one of the intricately figured antique globes now resting

nt to live like my grandmother"



table he inherited from his grandmother, Creel recalls that he lost the first two sets he bid on: "When I finally found ther pair, I was so nervous that I got sort of dizzy when the bidding started." Victorious at last, he carried his prize fully onto the plane back to New York.

I love old things, but I didn't want to live like my grandmother," says Creel. "I wanted this place to be traditional, fun." Enter Langham, a good friend who knows Creel's tastes and understands the importance of comfort. "Look hat gargantuan sofa," exclaims the designer. "It's almost ten feet long and four feet deep; once you sink into it, you er want to get up." Overstuffed club chairs slipcovered in ruby-red cashmere are counterbalanced by the more ele- carved and painted limbs of English Regency armchairs. A mammoth mahogany bookcase occupies the full height he space. "I dragged Jamie around London on a four-day shopping binge and practically jumped over the moon

when we spotted that piece at the Olympia antiques fair," says Langham. The glass-paned doors and unusual gilded cornice echo the drawing room's other classical details.

The designer planned on a rich Oriental rug to set off the dark, burnished woods and mellow maize-yellow walls, but his client balked. "If I don't like something, I have no problem saying no," says Creel, who pushed Langham to come up with another idea. The designer suggested a simple cotton dhurrie, and sketched out a field of big chocolate-and-ivory diamonds with a Greek-key border. "We had it made in India, and after waiting six months it arrived all wadded up in a burlap bag," says Langham. "We spread it out on the floor and then sat back, devastated. It was horribly stained with mud and camel dung—they must have shipped it during the monsoon season!" A replacement was rushed to them in six weeks. The bold pattern energizes the room and offers a witty take on the marble floors common to English country houses.

One of Creel's Paris strolls yielded the apartment's pièce de résistance: the suite of 17th-century German paintings that presides over the room, each portraying one of the seven deadly sins. "I saw them in an



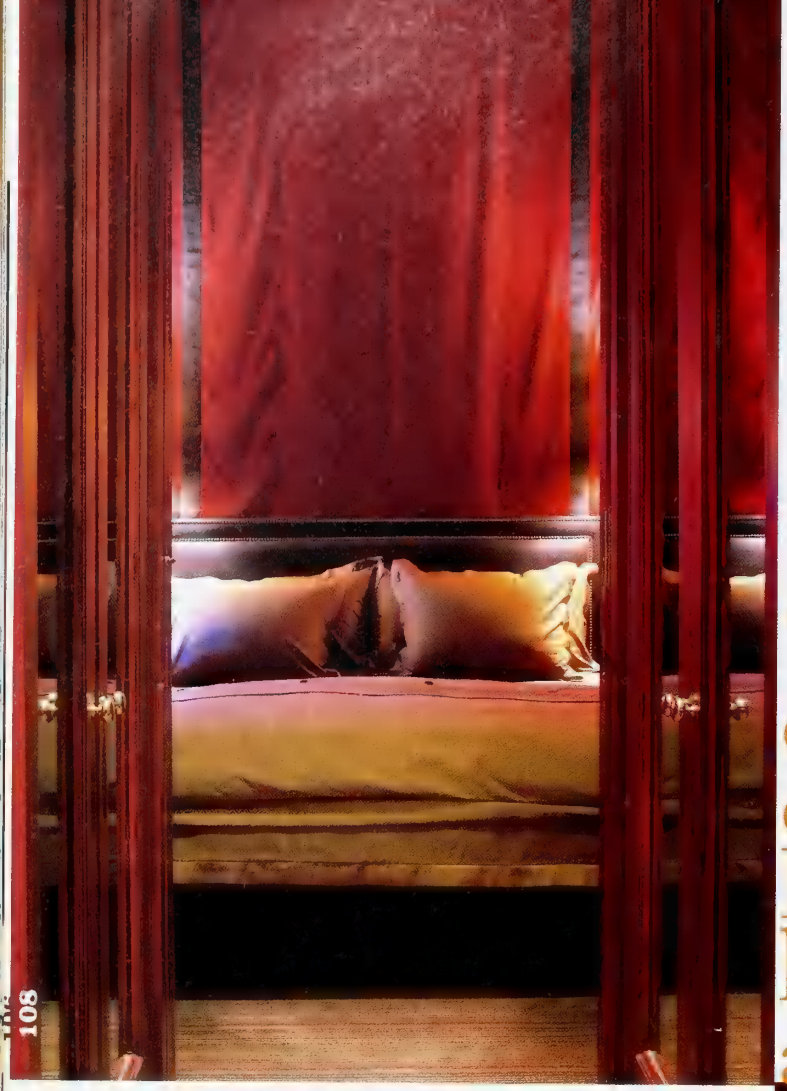


"If I don't like something, I have no problem saying no"

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[www.housebeautiful.com, 2001



"It's my red cashmere cocoon, and I sleep better here than anywhere else"

antiques shop on the rue du Bac and must have returned to look at them at least 15 times," he admits. "They came from a castle in Baden-Baden, and I couldn't get them out of my mind. Finally I brought a dealer by, and he threatened to purchase them immediately for a client unless I bought them first." As soon as Langham unwrapped the paintings, he knew they were right. "Like the space, they're tall and slender, and there were just enough to fill the area above the sofa and the corner banquette," says the designer. "It's as if they were meant to live here."

The lofty drawing room belies the intimacy found on the other side of a paneled door. Here, Creel's small bedroom has been made sumptuous by one inspired gesture: walls upholstered in red cashmere that basks in the soft light of sconces fitted with silk shades. ("It's my red cashmere cocoon," he says, "and I sleep better here than anywhere else.") In the adjacent dressing room, which also serves as a study, a portrait of his great-grandfather is propped on a gaming table littered with [illegible] recalling childhood summers at the [illegible] with a keen eye," observes Lan[illegible] will only get better as he adds more [illegible]





[this page] Jamie Creel found these watercolors in his grandmother's attic and had them framed to hang on the bedroom walls, which are upholstered in red cashmere from Classic Cloth. The camel-hair coverlet and pillow shams are by Langham & Co. [facing page, top] Behind the glove-leather headboard, a motorized cashmere-covered blackout shade facilitates jet-lag naps. [facing page, below] A small dressing area doubles as a study.

Photographer: VICTORIA PEARSON

Writer: CHRISTY HOBART

Producers: CAROLYN SOLLIS and CHAR HATCH LANGOS

SURFIN' USA



[this page] Will McGaul outside the Pasadena house he shares with Joe Nye. [facing page] In the living room, overstuffed club chairs and iron chinoiserie chairs are covered in Clarence House's Rosa Rose fabric. To avoid the costly refinishing of old wood floors, the owners laid sea-grass matting throughout the house.

{It's miles [illegible] the beach, but this Pa



na cottage is California to the core}

WILL MCGAUL WEARS SHORTS, AN OLD gray T-shirt, flip-flops, and puka shells. Joe Nye is dapper in faded red pants, a crisp blue-and-white button-down shirt, brown Belgian loafers, and wire-rimmed glasses. Their house, a beautifully appointed beach shack, is just what you might expect of such a seemingly odd couple. The clincher: it's in Pasadena, miles from the coast, on the east side of L.A. "It's Sister Parish meets the Beach Boys," says Nye, director of Suzanne Rheinstein & Associates, the L.A. design firm, and of Rheinstein's interiors shop, Hollyhock. McGaul, a decorator and consultant for Baker Furniture Company, agrees. "It's a melding of our different styles," he says. "A negotiation." Without missing a beat, Nye adds, "Make that a capital N."

However they managed, it works. With a vague, shared goal of creating the feel of a Bermuda resort, the men transformed the 1,200-square-foot 1920s house into a comfortably chic home that one would swear is cooled by an ocean breeze. Maybe it's the robin's-egg-blue-tinted ceilings that pull the sky indoors, or the sea grass that covers most of the floors. While both men easily agreed







[top left] The couple bought a used patio set and painted it a glamorous black. On the table are 19th-century glass finger bowls and a 19th-century French bronze-doré candelabrum. **[above]** A tropical-print pillow from Target accents a late-Regency chair. **[right]** A Victorian chaise is cheered up by white paint and yellow-and-white gingham. The wallpaper is Seychelles from Clarence House.



[above] A flat-screen television sits on a 1960s French hall table rescued from an L.A. hotel. **[right]** Sunroom walls wear Brunschwig & Fils' classic Sidewall Treillage print; the paper hanging lantern was made by Paul Briger for Hollyhock. The chairs were once fixtures in the office of Nye's father, a doctor. **[below right]** The bust of Neptune on the piano provides another nautical note.













[this page, clockwise from above] The owners replaced the kitchen's original tile counter with rich mahogany, painted the walls a pale pink, and laid squares of vintage black-and-tan linoleum on the floor. Joe Nye folds laundry in a converted bedroom. Original cabinets flank a turn-of-the-century bathroom sink. **[facing page]** The Parish-Hadley bed created for Baker is topped with a colorful wool blanket from Hollyhock. The wicker desk is a Nye family heirloom.

on the aesthetic benefits of the coquillage mirror that hangs above the piano and an imposing 19th-century plaster bust of Neptune, Nye wasn't so sure about McGaul's collection of old travel posters depicting bright tropical scenes. (He has since come to appreciate their clean, graphic lines.) For his part, McGaul, not wanting to waste the small living room's valuable space on something frivolous, made his partner promise to actually play the piano if they brought one in. Nye hon ors his word by serenading friends at frequent dinner parties.

"We both agreed that people should come here and feel relaxed. We wanted our place to be functional and pretty, but never precious," Nye explains. So a lava lamp does its quiet thing on top of an inexpensive rope-covered bench that was bought for its great lines, and the tele vision isn't hidden inside an armoire but sits matter-of-factly in the open. The one object that may say the most about the couple's dynamic—McGaul's surfboard, which stands against the wall in the living room—is something Nye still hasn't got ten used to. "I hated it when he brought it in," Nye says. "And I still hate it. But it's stayed." The art of Negotiation, with a capital N. ●

{Joe Ny scribes their style as "



Parish meets the Beach Boys"}





CoutureKitchen

{You can stand the heat! Made-to-measure kitchens that are burning with s

Photograph[illegible]VATO

Writer: JILL K[illegible]PSON

Producer: AMANDA





[left to right] **A corner banquette in Mike Clifford's kitchen surrounds a marble-topped bistro table. Hex floor tiles and open shelving above the stainless-steel Viking dishwasher give the kitchen a vintage look. The paint in the butler's pantry is Rembrandt red from Schreuder.**

ode Red

WHEN PR WHIZ MIKE CLIFFORD RENOVATED HIS KITCHEN IN A LANDMARK ART DECO lding on Central Park West, he wanted to capture the flavor of the period without slavishly re-creating it. He con- ıcted a butler's pantry from scratch, building in the kind of quirky details that he imagined the real thing would e had, like slide-out trays and wine cubbies. Painted lipstick-red, the room has the ripe, glossy sheen of a maraschino rry. Teak counters, carefully fitted cupboards, and a porthole door to the kitchen give it the streamlined swank of an angoing yacht. In the kitchen itself, simple basics—white subway-tile walls, hex-tile floors, and plain carpenter-built boards—suggest a vintage hotel kitchen. Clifford used stainless-steel restaurant shelves instead of upper cabinets and gated foodstuffs to a pantry closet to give the 12-by-16-foot space an open feel. Period touches, such as vintage ceiling ures from a French train car, mix with modern amenities like radiant-heat floors and an outlet strip running the length he counter. "I can make a casual dinner in here and eat with four or five friends," says Clifford, "or have a whole ring company take over when I'm entertaining a crowd."

In this contemp
kitchen, an
Jacobsen table
pair of F
Jourdain l
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sitting are
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are from IC
Thermadc
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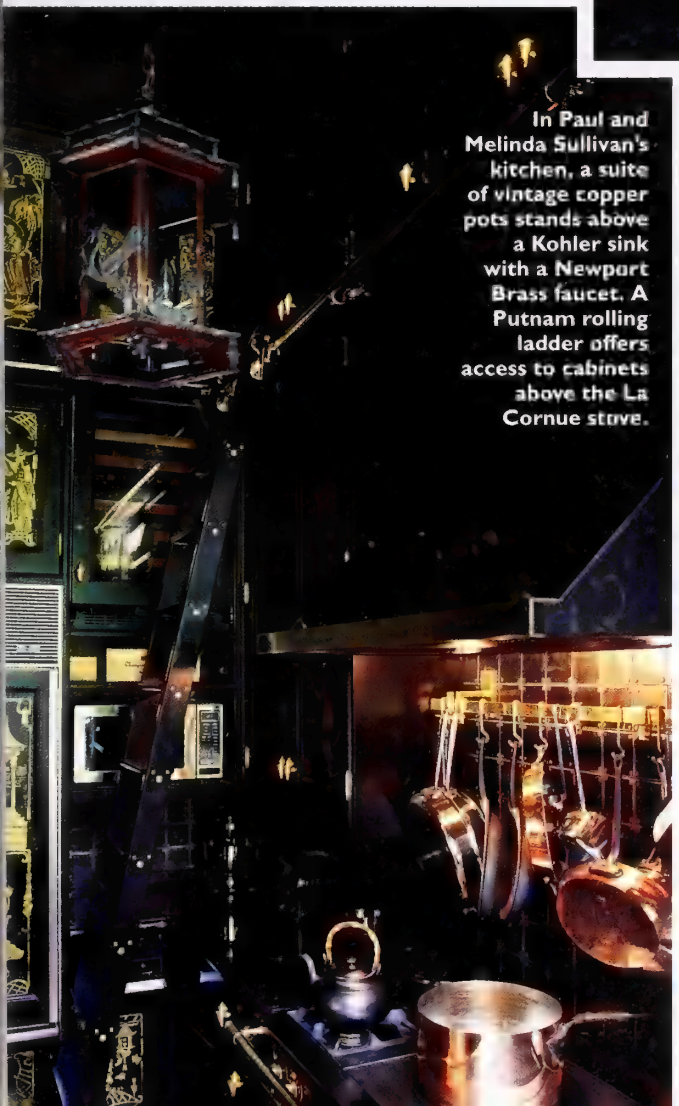


Going Organic

FROM THE GENERIC ANONYMITY OF WHAT
once an Upper East Side hotel, designers C
tine Cain and Jaime Rojo of Jed Johnson &
Associates, working with Kanna Sato of Ala
Wanzenberg Architects, created a temple o
ural materials for a collector of contempora
In this kitchen, limed oak is used on the cu
cabinetry, deep window reveals, and a pictu
molding that encircles the entire room. Soa
is integrated throughout, from the counters
the backsplash to the cantilevered dining ta
in the room's center. What could have been
an eyesore—a pipe that couldn't be moved
became a design element, clad in brushed r
and supporting an edge of the table. In the
netry, exposed hinges and U-shaped pulls i
more brushed nickel become "the jewelry,"
Cain. By merging organic elements with a r
ern, open plan, the designers have wrought
kitchen that's both of its time and timeless.

Orient Express

In her Manhattan pied-à-terre, Melinda Sullivan endowed a 7-by-12-foot kitchen with the efficiency of a Pullman car and the elegant detail of a Fabergé egg. Inspired by a photograph of a Chinese lacquer secretary, she commissioned artist Barbara Sandler to paint scenes of harvest and abundance on the cabinets. The black-and-gold scheme incorporates a La Cornue stove, granite counters, an ebony Kohler sink, and blackened-steel tiles from Ann Sacks. Shots of gilt—a gold-leaf ceiling, distinctive conch-shell pulls—shimmer in the sleek black canyon. Sullivan made the most of the 14-foot-high ceilings by running three tiers of cabinets right to the top—with a rolling library ladder to reach them. "There's so little storage in New York apartments," says Sullivan, "I thought it was worth building in as much as possible."



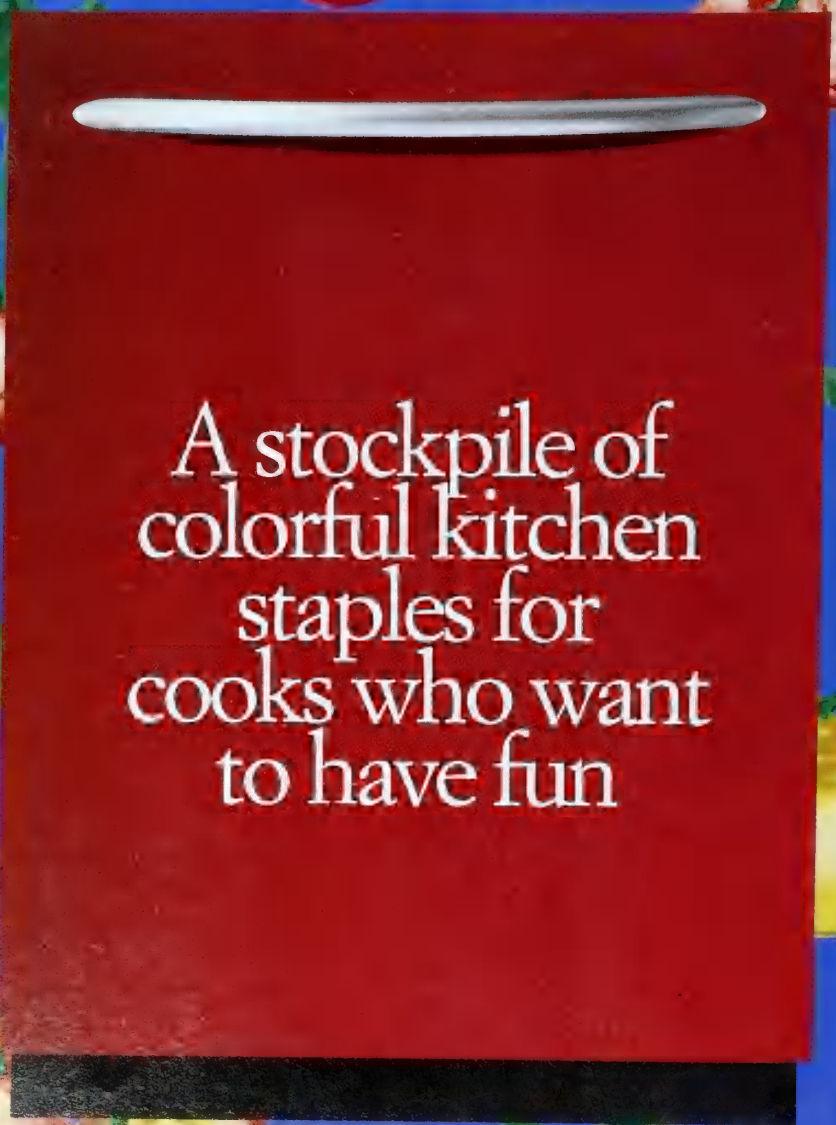
In Paul and Melinda Sullivan's kitchen, a suite of vintage copper pots stands above a Kohler sink with a Newport Brass faucet. A Putnam rolling ladder offers access to cabinets above the La Cornue stove.

FOOD FOR THOUGHT

Kitchen designer Beverly Ellsley weighs in on what makes a kitchen cook:

- The distance between the sink and refrigerator is key—you'll be miserable if you have to wear roller skates to get to the fridge. Place the glassware between the sink and fridge, and the dishwasher beneath the glassware. "Unloading the dishwasher is an onerous chore, and though you can walk a stack of plates across the room, the glasses come out one at a time," says Ellsley.
- Ellsley prefers to put a cooktop in a center-stage island rather than a sink, because "I'm more gregarious when I'm cooking than when I'm cleaning up."
- Think twice about a commercial stove. "It's like getting married. If you can be talked out of it, you shouldn't do it," says Ellsley. Why? They have more power than most people require, don't calibrate for cooking smaller amounts, and generate lots of heat.
- Nothing dates your kitchen faster than appliances. Stainless steel is enjoying a big moment right now, but it could be the "harvest gold" of tomorrow.
- Buy the best cabinetry you can afford. The kitchen is the hardest-working room in the house and is arduous to remodel—it should have a 30-year life span.

The Right Stuff



A stockpile of colorful kitchen staples for cooks who want to have fun

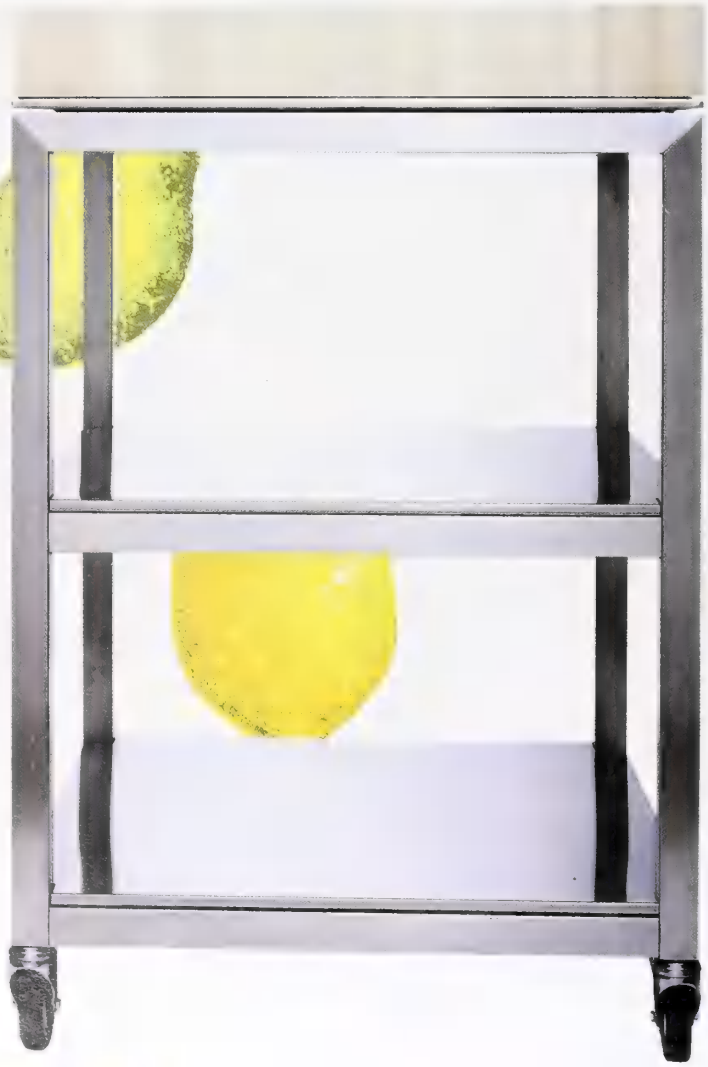
[this page] Superba Empire red fully integrated dishwasher from KitchenAid. Cherries wallpaper from Schumacher Wallcovering. [facing page, clockwise from top left] Citrus squeezer at the Terence Conran Shop. Cutting boards from Crate & Barrel. Storage jars at the Terence Conran Shop. Knife set at Dom USA. Mark Bittman's *How to Cook Everything* from Hungry Minds. Alessi pierced-metal bowl at Moss. Silicone-covered whisks from Cuisipro. Seaside Cherry Vine wallpaper from Schumacher Wallcovering.

Photogr

Producer: ELIZABETH MAYHEW


flour
tea
offee
Think of it as a more hip
ooking" —THE WASHINGTON POST
ow to Cook
thing™

{From rolling carts to rolling pins, stainless steel is a standard-bearer}



[this page] Stainless-steel trolley with butcher-block top from Boffi. Lemon wallpaper from Kirk Brummel. **[facing page, clockwise from top left]** Measuring cups from Cuisipro. Stainless-steel frying pan from Viking. Five-speed electric hand mixer from Cuisinart. Mini dish rack from Williams-Sonoma. Rolling pin at the Terence Conran Shop. Pineapple wallpaper from Travers.



{Warm up to bold design and natural materials}



[this page] Desi
Series single w
oven from Vik
Wallflower wa
from Clarence
[facing page, cl
from top left] B
butcher block
Williams-Son
Copper sauté
Mauviel for W
Sonoma. Salt/
herb grinder f
Bodum. Copp
rimmed pizza
serving tray fr
Sur La Table.
cheese grater
Bergdorf Goo
Teak butter sp
from Showroo
Scandinavia. A
kitchen timer.
Arbor Toile w
paper by Schu
Wallcovering.

Photographer: FERNANDO BENGOECHEA

Writer: BARBARA PLUMB

Producer: SENGA MORTIMER

[this page] In the living room, Turkish shawls, bought in Paris and sewn together, make a floor covering that complements the striped walls and the "sliced couch" by Pierre Charpin. The painting is by Paul Pack; the metal bookshelves are by Branzi. **[facing page]** Decorator Muriel Brandolini in a Warren Platner chair that's been reupholstered in blue linen. The curtain fabric is one of her designs.



MURIEL'S

{A bold decorator spiffs up a run-of-the-mill ranch house in a positively un-glam corner of the Hamptons}







DESIGN PHILOSOPHY. CONSISTENCY OF STYLE. THESE ARE TERMS THAT Muriel Brandolini shrugs off as not even worth discussing. "I don't have a code," the decorator says confidently. "It's in my blood. I never know what I'm going to do until I do it."

Born to a French-Venezuelan concert-pianist mother and a Vietnamese [illegible] Brandolini was raised in Vietnam and educated in Martinique and [illegible] unconventional upbringing helped shape an even more unconventional [illegible] has never worked to better effect than in her own weekend [illegible] Appropriately, it's located in Hampton Bays—a decidedly un-chic [illegible] on the South Fork of Long Island. Here, beaches are [illegible] views outnumber ocean vistas, and the blue-collar re[illegible] this community are still visible.

Until recently, [illegible] of 12 years, Nuno, had been renting weekend hou[illegible] in Connecticut. Unable to

{"I don't have a cod I never kn what I'm going to d until I do i



g page] Natural
rials and textures
nate in the dining room,
its dramatic sea-grass
g. The bamboo chair
Marc Newson and the
g table is by Jansen.
age] A small mezzanine
e the living room
ys some of the spoils
andolini's travels: a
1950s
h chairs, an antique
ese lantern from Hong
and an African rug.





find anything suitable, they began to look elsewhere. One
Nuno called his wife, who was traveling, and suggested tha
return immediately. "I have found something amazing," he

The son of Count and Countess Brando Brandolini d'A
Nuno grew up in homes on Venice's Grand Canal and in F
He immediately recognized the uniqueness of the Hampto
erty: six private—and protected—acres, just an hour and
drive from Manhattan, with an allée framed by beautiful o
leading to a house on Peconic Bay.

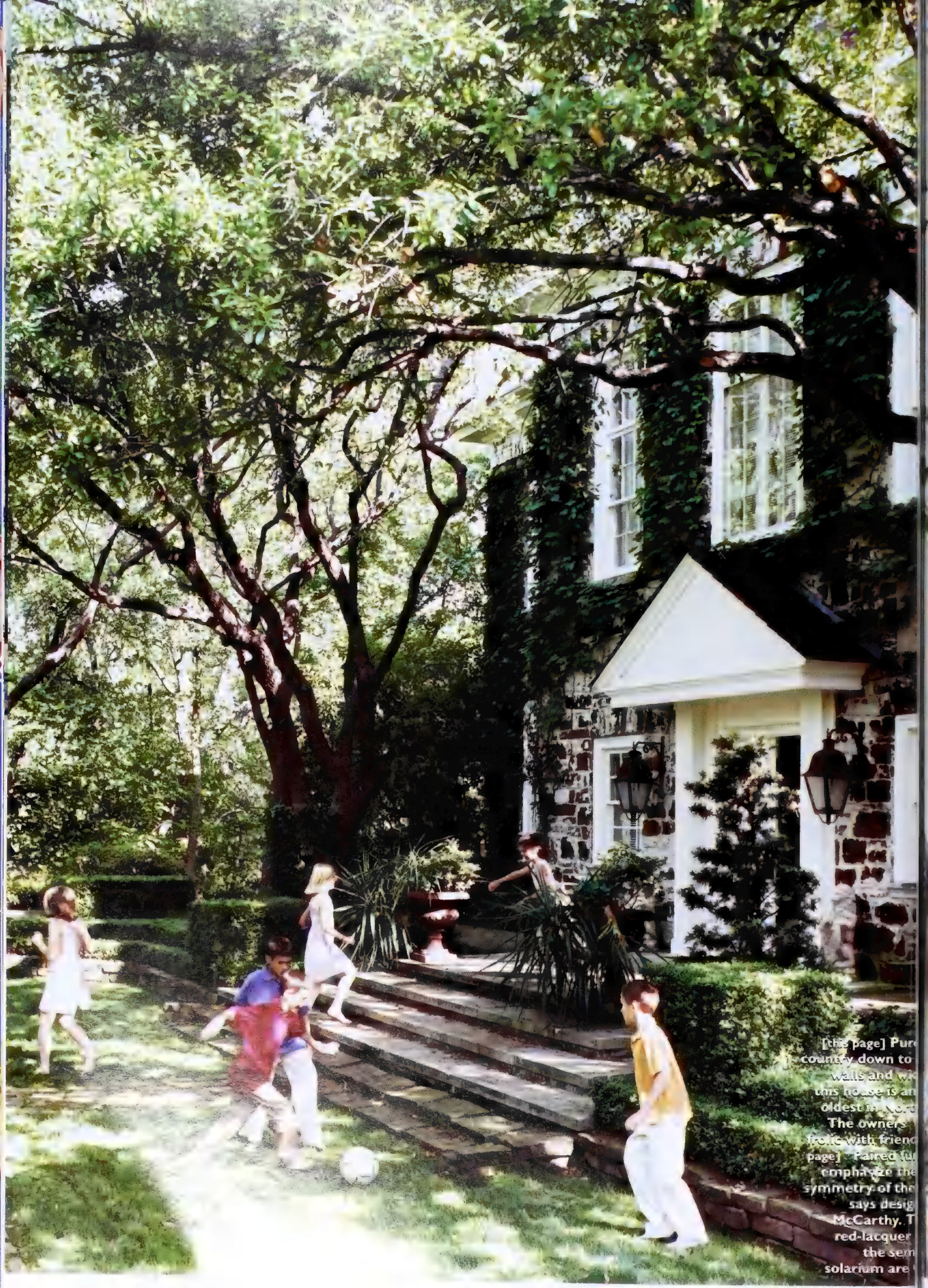
"When I saw it, I fell in love with the view and the land,"
dolini recalls. "But the 1970s house was ugly! I thought, N
mind, I'm going to make it great!" She painted stripes in d
color combinations on the interior walls and lacquered the
white. In the dining room, she covered the ceilings with se
matting, shaded the windows with matching bamboo blinc
filled the room with "wonderful plants in 18th-century Fre
green pots."

In the rest of the house, Chinese lanterns, African rugs,
18th-century Korean and Japanese pieces mingle comforta
French furniture by Jansen and Madeleine Castaing; mode
sics by Pierre Charpin, Albrizzi, and Marc Newson; and co
rary abstract paintings. "It's very sexy, this house," says Br
"It's James Bond modern."

[facing page, above] Brando, eight, and Filippa, six, in their bedroom. The fanciful headboards, by Federica Tondato, were made with fabric from Clarence House. [facing page, below] Filippa in Brandolini's bathroom. [this page] A custom-made cashmere patchwork coverlet and pillows in the master bedroom. Idiosyncratic touches include family photographs glued on lamps and gilt hearts, found in Montpellier, France, sewn on the headboard.



"he house was ugly. I thought, Never mind, I'll make it great!"}



[this page] Pure
country down to
walls and wi
this house is an
oldest in Nort
The owners'
frolic with friend
page] Paired fu
empha-size the
symmetry of the
says desig
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solarium are

{An 80-y Georgian-style house

Photographer: FERNANDO BENGOECHEA

Writer: JUNE KURT

Producer: LISA FINE

Texas Traditional



Dallas retains its sterling English accent}



SHADED BY HUGE LIVE OAKS AND CLOAKED IN I
the stone house seems part of another world an
time. And in a way, it is. "The place was built in
1920 by a man who arrived in Dallas with a set o
Georgian plans under his arm," says owner Jim
Silcock. "Architects are always swooning over th
perfect proportions of the house."

From the yellow entry hall to the comfortable
family room to the formal dining room, English
taste at its 18th-century apex prevails—complete
with characteristic French and Chinese elements
With the full blessing of Silcock and his wife, Ju
Dallas-based interior designer Josie McCarthy
envisioned what this by-the-book Georgian coul
be today. Over several years, she gathered fine
antiques from the U.S. and abroad, shaping roo
as balanced as a sonnet, although the house is st
a work in progress. Only recently McCarthy bus
tled in with the ideal punctuation for the entry h
a large early Chinese ancestor portra
she found in London.



"I believe in themed collections,"
says the designer, who encouraged th
Silcocks to add 18th-century Chinese
export and Dutch delft to their exist
blue-and-white porcelain pieces, cre
ing a beguiling decorative trail throu
out the house, including the cozy fan
room done in dramatic reds. Here is
where young James and Hunt curl u
deep sofas to watch TV or play game
with their father's collection of minia
ture cannons.

Although intense colors lend the
couple's antiques an extra glow, "the
not for every room," says Julie Silcoc
pointing to a splendid solarium with
soft butter-cream walls. Simply to en
this luminous semicircular space wit
five high-arched French doors openi
onto the terrace is to forget skyscrap
Dallas and remember Arcadia.

{"Arch re always swooning o



acing page, above] he marble-floored right-yellow entry all blends English, hinese, and French ntiques with classic erve. [facing page, elow] Panels adapted om 18th-century hinese wallpaper nd hand-painted artist Chuck cher are set off fine original odwork in dark een. [this page] he furniture in family room is nished in a runschwig & Fils fint. The sisal g is by Stark.

e perfect proportions of the house"}

Photographer: QUENTIN BACON
Writer: MIMI READ
Producer: MARY-ELLEN WEINRIB

{After a disastrous fire, the French Quarter's Peristyle dusts itself off and starts cooking again}

Big Easy Bistro



Horseradis
dressed crabme
atop pickled r
onions and chill
roasted beets
a vibrant examp
of Peristyl
fresh take
French cuisir

IT'S LUNCHTIME ON FRIDAY. AT THE RAGGED edge of the French Quarter in New Orleans, a 62-seat restaurant called Peristyle begins filling with a loyal crowd. Beneath a romantic 1918 mural of City Park, in which ladies and gentlemen promenade among sprawling oaks, the manager of the symphony is holding court. A group of businessmen occupies another table; they are known informally as the wine guys, and each arrives brandishing a rare vintage. The husband-and-wife owners of Faulkner House Books, a French Quarter treasure, settle into banquettes, while a *Vogue* writer and her cohorts slink into their seats near the bar. They were in here last night, clinking glasses and wisecracking into the wee hours. "Why go home?" the sommelier jokes with them. "You should all just move your cots in here."

"People feel like this restaurant belongs to them," says co-owner and chef Anne Kearney, a pretty, down-to-earth blond who greets nearly every patron by name. "They come here to have a dining experience, not simply to feed themselves. They know they're going to be here for a couple of hours, that there's a ritual to it." [illegible] Kearney's food, a sparkling [illegible] French cuisine with a [illegible]

Three days [illegible] Kearney's island [illegible] in smoke. A fire to[illegible] of the old building [illegible]

WINE

1999 Sancerre, Merlin Cherrier, Loire Valley, France
1994 Sauvignon Blanc, Kalin Cellars, Potter Valley, California
1999 Sauvignon Blanc, Kim Crawford, Marlborough, New Zealand



Rough



Ready

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Smooth out life's little wrinkles.

which was forced to close for nine months. Kearney looked on the disaster as an opportunity for a major overhaul and asked her friend Patrick Dunne, a local antiques dealer, for decorating help.

"The most divine thing to happen during the fire was that the artificial acoustical-tile ceiling caved in, revealing the building's 19th-century scale," says Dunne, who scraped the walls to discover old Creole paint colors and then used one of them—a flattering, pinkish hue—in the dining room. He cleaned up terrazzo floors, uncovered the flowery capitals of iron columns, and had trompe l'oeil fanlights painted above some squat 1950s windows. The banquettes were reupholstered and their backs raised for comfort. Almost everything else stayed the same—classic ceiling fans, simple bentwood chairs, and small tables with snowy white cloths, the ubiquitous accoutrements of New Orleans restaurants for more than a century.

"It was a very subtle renovation," Dunne says. "Patrons who have been here know something is different, but they can't put their finger on it. And that's exactly what we wanted." ●



Jumbo Lump Crabmeat Salad on a Bed of Roasted Beets with Fresh Horseradish Dressing

For roasted beets and beet vinaigrette:

- 8 small beets, washed and trimmed
- 1¼ cups water
- 2 tablespoons rice vinegar
- ⅓ cup light olive oil
- Salt and freshly ground white pepper to taste

For horseradish dressing:

- ½ cup mayonnaise, preferably homemade
- ½ cup sour cream
- 1 tablespoon freshly grated horseradish, or to taste
- Salt and freshly ground white pepper to taste
- ¼ cup finely chopped chives

For jumbo lump crabmeat salad:

- 1 pound jumbo lump crabmeat
- Horseradish dressing

For herb salad:

- ¼ cup fresh Italian parsley leaves
- ¼ cup fresh tarragon leaves
- ¼ cup fresh chervil sprigs
- ¼ cup ½-inch-long fresh chive pieces
- 1½ teaspoons light olive oil
- Salt and freshly ground v
- pepper to taste

For assembling salad:

- 1 cup drained pickled red

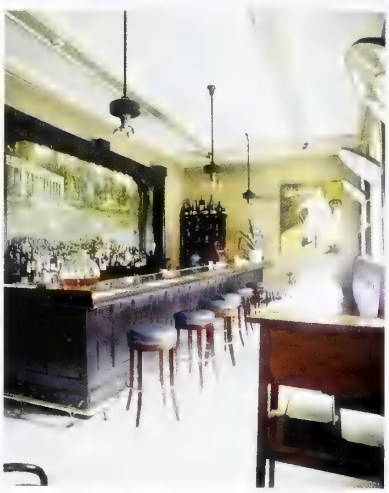
Prepare roasted beets and be
grette: place beets in a shallov
pan, add water, and cover. Ro
preheated 350°F oven for 20
or until tender. Remove beets
pan and strain roasting liquid
ing ½ cup. Rub off beet skins
beets into ⅛-inch-thick slices.
slices in a bowl. Mix together
roasting liquid, rice vinegar, o
and salt and pepper, and add
Marinate 30 minutes. Remove
and place in a bowl, cover, an
erate. Reserve beet vinaigrette

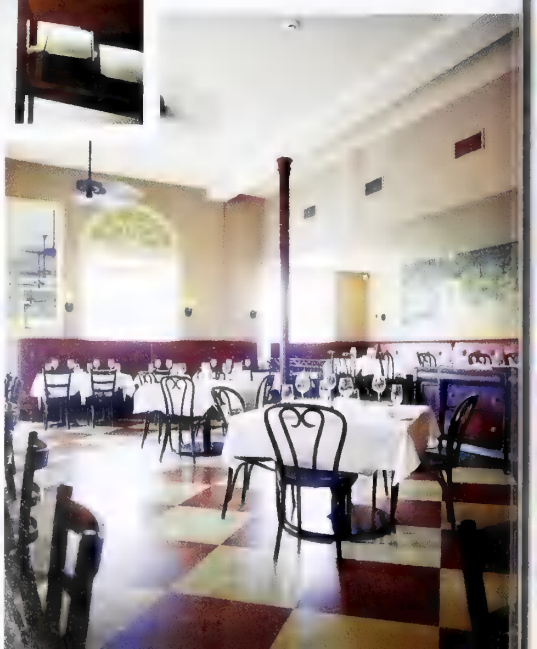
Prepare horseradish dressi
bowl, mix mayonnaise and so
and stir in horseradish, salt, p
and chives.

Prepare crabmeat salad: Pl
meat in a bowl and mix in jus
horseradish dressing to lightly

Prepare herb salad: Toss he
olive oil, salt, and pepper in a

To serve: Place beet slices i
lapping concentric circles on
plates. For each serving, add
spoons pickled red onions, sp
with 2 tablespoons beet vinai
top with about 4 tablespoons
meat salad, and garnish with h
salad. Serves 8.





In the newly restored space, two murals [above and right] glow luminously; the one above the copper-topped mahogany bar depicts City Park peristyle, [from] which the restau[rant] takes its name. [Owner/chef] Susan Spicer[, Kearney]



Febreze the dog bed.



Febreze the dog bed,
and couch,



Febreze the dog bed,
couch,
and carpet.



Febreze the dog bed,
couch,
carpets,
closets,
pillows,
curtains,
bedding....



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Kitchen Commando

{Emily Summers visits Dallas's Great Indoors to whip up a classy kitchen}



[above] Emily Summers thinks sink at the Great Indoors. [right] Summers, with HB's Char Hatch Langos, is ready to start cooking.

EMILY SUMMERS PROVED SHE COULD TAKE the heat when she rose to this month's *House Beautiful* challenge: create a stylish kitchen with goods from the Great Indoors, the rapidly expanding chain of home emporiums with something for every room. Armed with her trusty black notebook—"I never leave home without it," she says—the Dallas-based designer dressed up a U-shaped space with a central work island, stirred in a medley of high-tech appliances, and seasoned her recipe with no-fuss charm. Prep time? Minimal. Yield: one very tasteful kitchen.

Summers envisioned a "hardworking, efficient" space that could combine high-tech metal appliances with warm earth tones (white, brown, and beige).

Photographer: RAY KACHATORIAN

Writer: JULIA SZABO

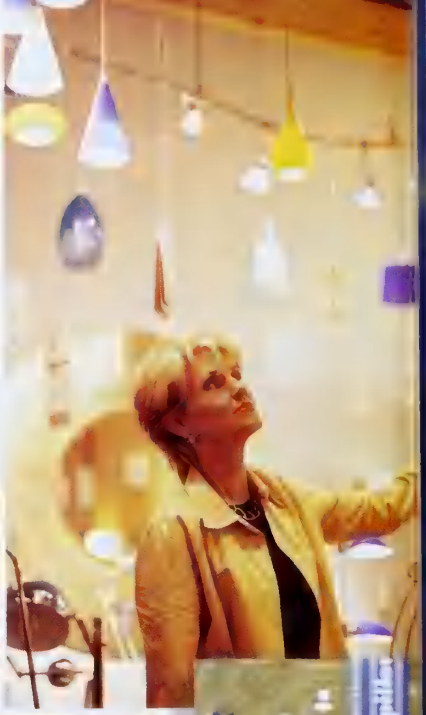
Producer: CHER HATCH LANGOS


udge Shoppe.
TAKE TIME TO INDULGE
IN SOME FUDGE THERAPY.
We don't fudge
on the Fudge.™
Fudge Shoppe
Clusters
Double Fudge
'n Caramel
Fudge Shoppe
Clusters

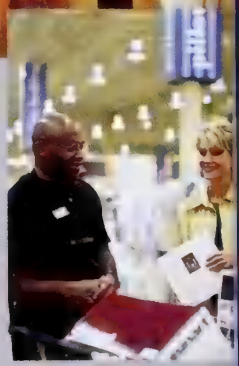
kitchen needn't overheat, she reasons; it can simmer with subtle colors. "Neutrals provide the perfect setting for all seasons," Summers explains. "Plus, they're a great backdrop for produce, linens, and pottery." Zesty accents, she adds, come not from kitchen furnishings and fixtures, but from "lemons, limes, tomatoes, pumpkins, squash, golden pears, shiny red apples—these are the colors that should show in the kitchen, not countertops and cabinets."

As Summers sailed confidently through the chain's 143,000-square-foot Dallas outpost, gathering key ingredients (a dishwasher here, a blender there) and matching stainless-steel drawer pulls with microwaves, she made an action-packed shopping spree look easier than a trip to 7 Eleven. First on her list: an oven. Summers zeroed in on a plus-size Gaggenau steam convection oven in sleek aluminum. ("If a turkey can't fit in your oven, what's the use?" she says.) As for a cooktop, she warmed instantly to Gaggenau's model with built-in grill, steamer, and aluminum covers that fit over elements not in use—and therefore create extra work space right on the stove. After getting things cooking, it was time to chill: Summers opted for a GE Monogram built-in refrigerator with metal hardware.

For the countertops, she consulted the Great Indoors' sliding-drawer display of sample colors and ordered two-inch-thick seamless Corian in a white "the color of clean—kitchen surfaces should always look and feel clean." That goes double for the sink, where grime often gets trapped around the basin lip, so Summers chose a lipless integrated









"Neutrals provide the perfect setting for all seasons. Plus, they're a great backdrop for produce, linens, and pottery"

sink, also in white Corian (an extra basin in the work island is a boon for entertaining). For the cabinets, she cooked up an appealing color scheme: dark brown under-cabinets with white cabinets above. "Think vanilla and chocolate: this is like a chocolate sundae turned upside down!" she says.

To add spice to her palette, she experimented with [illegible] cabinets are glossy, their [illegible] and the walls have the [illegible] McCloskey paint in an ap[illegible] called Chaps. "Kitchens no lon[illegible] explains, "so they'd b[illegible]

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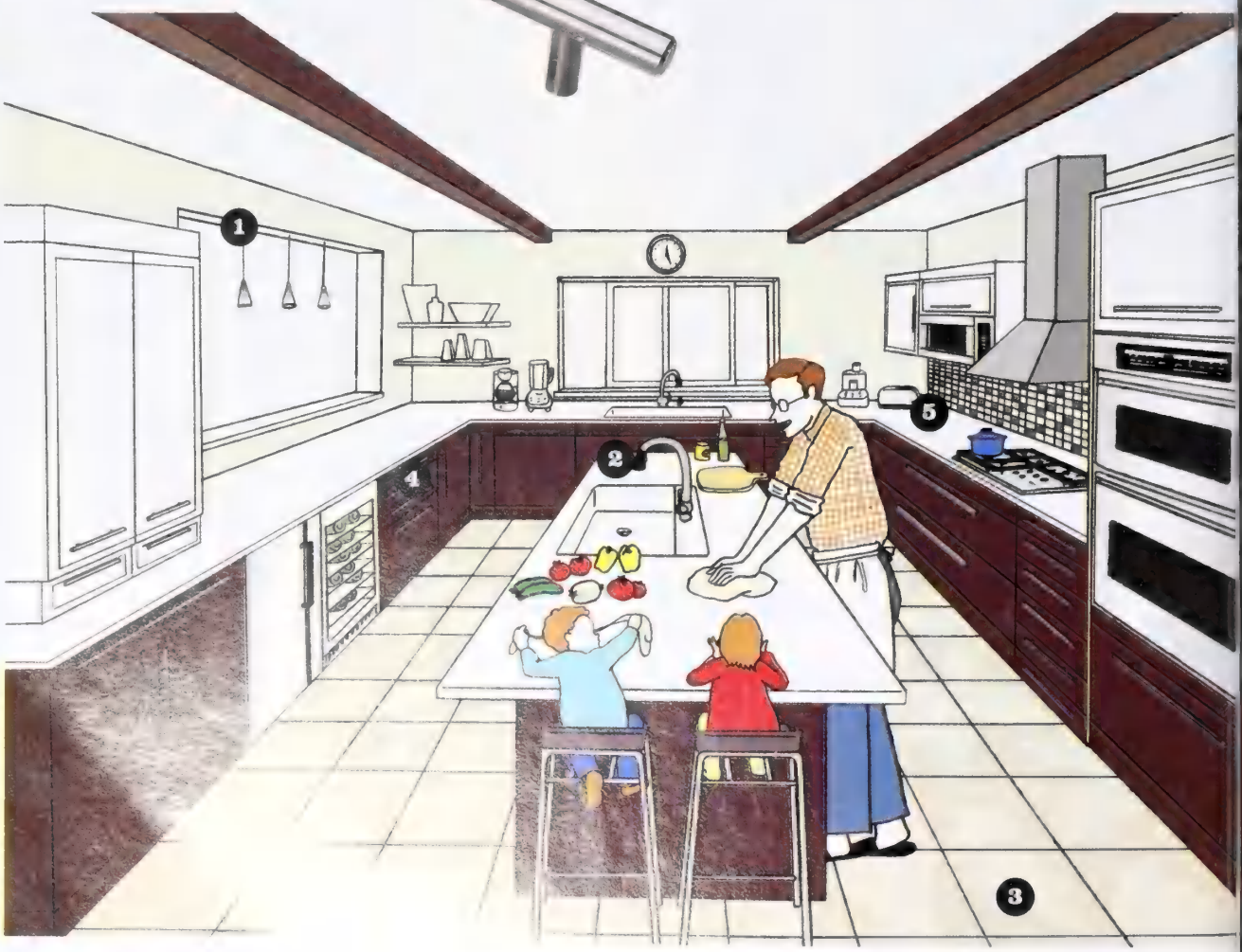
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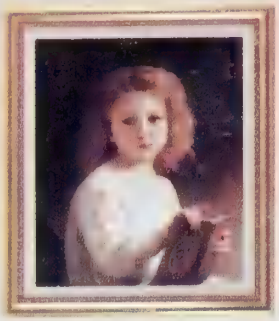
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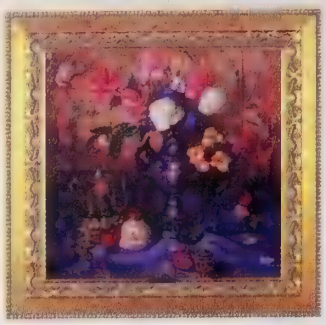
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Upholsterer. **Carl Dellatore,** D&F Workroom (T), 25 St., New York 10001; 212-352-0160. **Dunning s** Dessin Fournir (T); 785-434-2777. **Sofa fabric**—(Cloth (T); 785-434-7200. *Fabrics and trims.* **1. Fabr** Scalamandré (T); 212-980-3888. **2. Fabric**—Nancy Corzine (T); 212-223-8340. **Suede trim** #902-0052 rust—M&J Trimming (R,T); 800-9MITRIM. **3. Fabr** Clarence House (T); 212-752-2890. **Grosgrain trim** #225-145-810 in ivory—M&J Trimming; see above **4. Fabric**—Schumacher (T); 212-415-3900. **Pillow** Middleton Linen, #93188 in walnut—Schumacher, above. **5. Fabric**—Rose Cumming (T); 212-758-08 **6. Fabric**—Osborne & Little (T); 212-751-3333. **Fr trim** #986-12462 in color C12—M&J Décor (T); 212-704-8000. **7. Fabric**—Dek Tillett (T); 413-229 **8. Fabric**—KA International (R,T); 646-497-1670 **trim** #983-12584 in color B01—M&J Décor, see ab **9. Fabric**—Stroheim & Romann (T); 212-486-1500 **trim** #135-22403 in color 0001—M&J Décor, see a

82 The Fountainhead

Sculptor. **Simon Verity;** 212-678-5354.

86 Paris Match

Pages 86 to 93. Didier Aaron galleries: New York, 212-988-5248; Paris, 011-33-1-47-42-4734; London 011-44-207-839-4716.

94 Tropical Punch

Pages 94 to 101. Designer. **Kemble Interiors,** 294 I cus Ave., Palm Beach, FL 33480; 561-659-5556. *Pa* **Wicker furniture**—Walter's Wicker (T); 954-929-3 **Chair fabrics,** #5629—Sunbrella (T); www.sunbrella.com. **Hats, ceramic tables, wicker ligator**—through Kemble Interiors see above. **Hur candle holders**—Sarried (T); 252-291-1414. *Living* **Helix rug**—Stark Carpet (T); 212-752-9000. **Dow sofa**—Dicembrino Upholstery (R,T); 561-844 **Fabric on sofa** #814004—China Seas throug Quadrille (T); 212-753-2995. **Moss fringe** in natural pebble—DogWood Fabrics (T); 800-883-5500. *Pillow fabrics.* **Nakai,** #5864/ Boussac Fadini (T); 212-421-0534. #5425B-07 basil—Stroheim & Romann (T); 212-486-1500; A #2034—Pierre Frey through Donghia (T); 800-DO **Lord Clive lounge chair**—British Khaki (R,T,M); 343-2299. **Seat cushion fabric,** Liberty, #LF4013/0 Decorators Walk (T); 212-319-7100. **Pillow fabric,** Montego Stripe, #RF2312/03—Arte-Romo (T); 21 5580. **Ottoman**—Dicembrino Upholstery, see abo **Leopard fabric**—Cowtan & Tout (T); 212-753-448 **lion trim**—Clarence House (T); 212-752-2890. **Co table**—Lars Bolander (R,T); 561-832-2121. **Palm tr lamp**—Kemble Interiors, see above. **Club chair**—brino Upholstery, see above. **Chair fabric,** Nakai, #5864/01—Boussac Fadini, see above. **Leopard pil fabric** #39032-M09—Schumacher (T); 212-415-39 **Fringe trim**—Brunschwig & Fils (T); 212-838-787 **footstool**—Kemble Interiors, see above. **Striéd yell wall glaze**—Island Painting (R,T); 561-567-8414. *room.* **Canopy fabric,** #50314 in cream linen—Sach Hesslein through Bergamo (T); 212-888-3333. **Box and pillow fabric,** #NCF3133—Nina Campbell for borne & Little (T); 212-751-3333. **Chair**—Pierce M (T); 212-593-1222. **Chair cushion fabric,** Teardrop white/coffee—Shyam Ahuja (T); 212-644-5910. **W sconce**—Dana Creath through TJ Hooker (T); 30 4333. **Bamboo trunk**—Suzy Grote Antiques (R,T 314-991-1745. *Bathroom.* **Wallpaper,** #NCW511-07 Nina Campbell for Osborne & Little, see above. **B trim**—Bruce Thomas (T); 561-968-0077. **Shell wall** #119/12 in champagne—Grey Watkins (T); 212-75 **Chandelier and mirror**—Christa's South (R,T); 56 4650. **Bamboo screen**—Jane Gorham Antiques (R 941-964-1071. *Master bedroom.* **Striéd walls**—Fern Tonarely (R,T); 561-802-8825. **Slipcover fabric,** #4 color blanc 98—Manuel Canovas (T); 212-753-448 **Chair pillow fabric,** Boca Chica, Positive Blue Part Raoul Textiles through AM Collections (T); 212-62 **Sofa pillow fabrics,** Scroll Paisley, #313-B18; Miran #6600-72—Raoul Textiles, see above. **Bamboo sid table**—Circa Antiques (R,T); 561-832-5150. **Bright bed**—Mike Bell through Turner Greenberg Assoc 954-925-8303. **Matelassé coverlet fabric,** Morning #1621-01 in snow—Summer Hill (T); 212-935-637 **erlet trim** #950-10625 in color *(Continued on pa*

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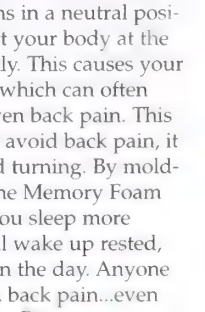
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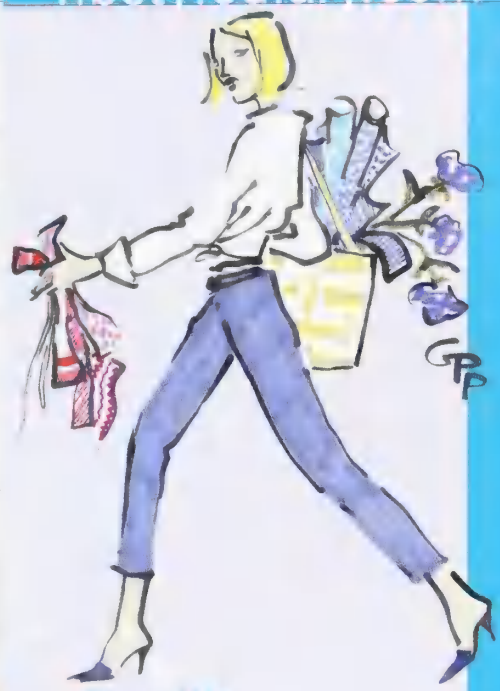
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October

- ☑ Confirm timing for kitchen renovation with contractor
- ☑ Check status of delivery of my new combination microwave and convection oven from **Thermador**
- ☐ Look for **Robert Allen** fabric for new bench in bedroom

November

- ☐ Start looking for interior designer to oversee remodeling of Grandma's place in
- ☐ 11/21-leav Connecticut
- ☐ Make plans for in Aspen

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731 white—M&J Décor (T); 212-704-8000. **Bed pillow fabrics,** Raja Delft, #806B72; Flores, #6400-72; Chinois, #207B39; Scroll Paisley, #313-B18—Raoul Textiles, see above. **Bench and pillow fabric,** Raja Delft, #806B72—Raoul Textiles, see above. **Palm watercolors** by Jan Wilhelm. **Palm lamps; fish bracket; bamboo chair**—Kemble Interiors, see above. **Carpet,** Caramoor, #4000 in white/beige—Stark Carpet, see above. **Ceiling fan**—Bauer International (T); 843-884-4007.

Urban Gem

Pages 102 to 109 Designer **Richard Keith Langham,** 153 E. 60 St., New York 10022; 212-759-1212. *Foyer* **Wall covering,** Algiers Border silk, Robert Kime through John Rosselli (T); 212-777-2137. *Living room* **Sofa,** scroll back, **pillows**—Langham & Co. (R,T); 212-759-7979. **Sofa fabric,** Balmoral Castle silk wool—Corragio Textiles (T); 212-758-9885. **Pillow fabrics,** coffee bean—Larsen (T); 212-647-6900, Casserta Diamond Silk—Corragio Textiles, see above. **Laotian rain drum,** Coconut Company (R,T); 212-539-1940. **Dhurrie,** custom—Rug Loft (R,T); 212-879-2663. **Parsons table**—Gracie & Sons (R,T); 212-924-6816. **Regency armchairs**—Daniel Stern Antiques (R,T); 415-956-5620; **Regency bench,** Oblique Gallery (R,T); 212-421-8338. **Leather chair**—Kentshire Galleries (R,T); 212-673-6644; **Etagere, wall lights, drapery**—Langham & Co., see above. **Drapery fabric,** J. Lawrence through Pollack Assoc. (T); 212-421-8755. *Bedroom* **Leather headboard, linens**—Langham & Co., see above. **Wall fabric,** cashmere—Classic Cloth through John Rosselli, see above. **Wall lights**—Ann-Morris Antiques (T); 212-755-3308.

110 Surfin'

Pages 110 to 115 Designers **Joe Nye and Will McGaul,** Hollyhock, 817 Hilldale Ave., West Hollywood, CA 90069; 310-777-0100. *Living room* **Club chairs, iron faux bamboo chair, Italia cocktail table** #15.0102 by David Iatesta, **votive holder, cachepot**—Hollyhock (R, T); see above. **Chair fabric,** Rosa Rose #3329/2-0—Clarence House (T); 310-652-0200. *Patio* **Isis dinnerware**—Hollyhock, see above. *Master bedroom* **Hollyhock barrel back chair, rope table**—Hollyhock, see above. *Entry hall* **Wallpaper**—Seychelles Red #9750/3—Clarence House, see above. **Ikat check pillow fabric** by Kathryn Ireland—Hollyhock, see above. *Dining room* **Wallpaper,** Treillage Sidewall and Border—Brunschwig & Fils (T); 310-659-9800. **Curtain fabric** Chinois Coral #168271—Schumacher (T); 310-652-5353. **Pagoda lantern** by Paul Briger, **dining table** by John Rosselli, **palm candle holder, hurricane glass** by Simon Pearce—Hollyhock, see above. *Living room* **Faux bamboo floor lamp** ##LT-06 by John Rosselli, **Hollyhock chair**—Hollyhock, see above. **WEGA TV**—Sony (M), for stores; 800-222-7669. **Raffia covered jars**—William Laman (R,T); 805-969-2840. *Dressing room/laundry* **Oblong basket**—Hollyhock, see above. **Neptune washer and dryer**—Maytag (M); for stores; 800-688-9900. *Master bedroom* **Blanket,** Addition, by Auto—Hollyhock, see above.

Couture Kitchens

Pages 116 and 117 Builder **C & B General Contracting;** 718-729-5449. *Left* **Subway wall tiles,** white; **Hex floor tiles**—Nemo Tile; 212-505-0009. **Cookware**—All-Clad Metal Crafters (M); 800-255-2523. *Middle* **Cabinet hardware,** nickel finish—Crown City Hardware (R); 800-950-1047. **Utensil rack**—Rosle (M); 302-326-4801. **Dishwasher**—Viking (M); 888-VIKING1. *Right* **Butler's pantry paint,** Rembrandt Red—Schreuder through Fine Paints of Europe (R); 800-332-1556. **Pantry cabinet hardware,** nickel finish—Crown City Hardware, see above. *Page 118 Top Interior design* **Christine Cain and Jaime Rojo**. Jed Johnson & Assoc.; 212-489-7840. *Architect* **Kanna Sato at Alan Wanzenberg Architect,** P.C.; 212-484-7840. **Cabinet hardware,** custom, brushed nickel—Edward R. Butler (T); 212-925-3565. **Ceiling light fixtures,** custom—Poulsen Lighting (R,T); 212-786-1839. **Window treatment**—Window Architecture. **Dishwasher**—Asko (M); 800-898-1879. **Refrigerator**—Sub-Zero, see above. **Ice-Maker unit**—U-Line Corp. (M); 414-354-0300. **Countertop range and wall oven,** Convection Microwave Thermal—Thermador (M); 800-735-4328. **Faucet**—KWC (M); 877-592-3287. **Dining chairs,** Pelle—ICF Group; 212-388-1000. **White bowl and platter,** plastic—Crate & Barrel (R,MO); 800-996-9960. **Chair upholstery fabric,** Teddy 92401-15—Rogers & Goffigon (T); 212-888-3242. **Red sisal rug,** with black trim—Beauvais Carpets (R); 212-688-2265. *Page 119* **Decorative painter,** Barbara Sandler; 212-691-2052. *Builder* **Building Images;** 718-886-5181. **Refrigerator, built-in wine unit**—Sub-Zero, see above. **Ladder**—Putnam Rolling Ladder Co. (R). **Stove,** Chateau 120 Series—La Cornue. **Dishwasher drawer**—Fisher & Paykel (M); 800-863-5394. **Sink**—Kohler (M); 800-KO **Faucet**—Newport Brass (R,T); newportbrass.com. **Soap/lotion dispenser, splash tiles**—Ann Sacks (R,T); 800-278-TILE. **Pago lantern,** antique—John Rosselli International (T); 212-772-2137. **Chinoiserie lidded urns,** black and g **Fruit in black bowl,** ceramic, by Elsa Peretti—Tiffany & Co 800-526-0649. **Beverly Ellsley,** 179 Post Road West Westport, CT 06888; 203-227-1157.

The Right Stuff

Page 120 Wallpaper **Cherries,** #523322—F. Schuma & Co. (T); 800-988-7775. **Superba dishwasher** in E Red, $1,129—KitchenAid (M); 800-422-1230.
Page 121 Wallpaper **Seaside Cherry Vine** in yellow, #524881, F. Schumacher & Co.; see above. *Clockwi from upper left* **Titanic citrus squeezer,** $15—The T ence Conran Shop (R); 212-755-9079. **Jelli Boards** green and blue, $10/ea.—Crate & Barrel (R,MO); 800-996-9960. **Flour and tea storage jars,** $25/ea., storage jar, $18—The Terence Conran Shop; see ab **Knife set** by Room Interiors, $35—Dom USA (R); 212-334-5580. *How to Cook Everything* by Mark Bi $40—Barnes & Noble (R,MO); 800-843-2665. **Amfitheatrof Oval bowl** by Alessi, $110—Moss (R) 888-MOSS. **Silicone 12" egg whisks** by Cuisipro, $11 Browne & Co. (M); 302-326-4802.
Page 122 Wallpaper **Lemons**—Kirk Brummel (T); 212-477-8590. **Works series trolley,** $3,885—Boffi (M); 212-431-8282.
Page 123 Wallpaper **Pineapple**, #600601—Travers 212-888-7900. *Clockwise from upper left* **9.5" pan,** Viking (M); 888-705-8389. **Measuring cups and spo set,** $27—Cuisipro by Browne & Co., see above. **Sr Power hand mixer** in chrome, #HTM-5CH, $35—nart (M); 800-726-0190. **Mini dish rack,** $32—Will Sonoma (R,MO); 800-541-2233. **Stainless-steel rolli pin,** $56—The Terence Conran Shop, see above.
Page 124 Wallpaper **Wallflower** #6823-8, Clarence House (T); 800-221-4704. **Designer series single ov** in biscuit—Viking; see above.
Page 125 Wallpaper **Fruit Arbor Toile** in Gold, #202553—F. Schumacher & Co., see above. *Clockw from upper left* **Butcher Blocks** by Bodum, $40/med $30/small—Williams-Sonoma (R,MO); see above. **C timer,** $59—Alessi (M); for stores: 212-431-1310. **Cop sauté pan,** $180—Williams-Sonoma, see above. **Ales grater,** $79—Bergdorf Goodman (R); 800-558-1855. **Teak butter knives**—Showroom of Scandinavia (T); 888-320-6909. **Mamma salt/pepper/herb grinder,** $3 Bodum (M); 800-23-BODUM. **Pizza stone** with coppe dles, $90—Sur La Table (R,MO); 800-243-0852.

126 Muriel's Spark

Pages 126 to 131 Designer **Muriel Brandolini,** 212-249-4920. *Living room* **Couch** by Pierre Charpi **Bookshelves** by Andrea Branzi—Galerie Kreo (R,T 33-1-53-60-1842. **Coffee table,** Albrizzi (R,T); 212-570-0417. **Wall paint,** custom—Janovic Plaza (R 212-595-2500. **Painting** throughout: Artego, 212-473 **Curtain fabric,** custom by designer. **Platner chair fab** linen—Henry Calvin (T); 617-737-0691. *Dining roo* **Marc Newson chair**—Galerie Kreo, see above. **Dini table,** Jansen—Galerie de Breuille (R,T); 011-33-1-42 7872. **Dining chairs,** Charles X—Galerie Conil (R,T 011-33-1-45-49-1985. **Dining chair fabric**—Le Decor Française (R,T); 212-734-0032. *Mezzanine* **Lacquere trays** coffee tables—Ginny Mavroleon; 631-723-042 **Metal table lamp,** Ecart International through—Puc International (R,T); 212-633-0452. *Children's room* **tain fabric, patchwork coverlet, pillowcases,** custom designer. **Patchwork fabrication**—Cameron Prather 631-723-2961. **Bed upholstery fabric**—Clarence Hou (T); 212-752-2890. **Headboard design,** Federica Tondato— Fedora Design; 212-535-5300. **Headboar rication**—Houston Upholstery (R,T); 212-645-4032.

Texas Traditional

Pages 132 to 135 Designer **Josie McCarthy & Asso** 4438 Travis St., Dallas, TX 75205; 214-954-0888. *Solarium* **Chairs**—David Duncan Antiques (R,T); 212-688-0666. **Chair fabric**—Lee Jofa (T); 212-688- **Round table**—Lee Calicchio (R,T); 212-717-4417. **Demilune tables**—Karen Warshaw (R,T); 212-439- **French chest**—James Grafstein (T); 212-754-1290. *ing room* **Sideboard**—East & Orient Company (R, 214-741-1191. **Hand-painted wallpaper panels**—Chr Fischer; 212-529-4953. **Chair fabric**—Brunschwig & (T); 212-838-7878. *Family room* **Fabric**—Brunschw Fils, see above. **Brackets**—John Rosselli Internation (T); 212-772-2137. **Ebonized frame mirror**—Lee C chio, see above.

140 Kitchen Commando

Designer **Emily Summers;** 214-871-9669. **The Great Indoors** (R); 888-511-1155. *Web site* www.thegreatindoors.com ●

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ay, October 11, 5:30pm-8:30pm
ouse Beautiful Editor in Chief Marian McEvoy.

shington Design Center, Washington, DC
ay, October 13, 10:00am-2:00pm
Presentation with House Beautiful Executive Editor, Carolyn Sollis.

rchandise Mart, Chicago, Illinois
ay, October 27, 10am-3:00pm
Presentations with House Beautiful and Joan Kohn
/'s "Kitchen Design" and "Bed and Bath Design"

ng by Design

Design Center–Saturday, October 20, 11:00am-2:00pm

Beautiful's designed-to-inspire event series is coming to The Boston Design Center. Mortimer, House Beautiful's Decorating Director, will offer a keynote presentation this day devoted to design seminars, product information and free designer ations sponsored by Jenn-Air, Herend and the showrooms at the Boston Design Center.

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Kitchen Sync

{How have kitchens changed in the last four decades? Let us count the ways . . . }



WHAT A DIFFERENCE 40 YEARS CAN MAKE. When *House Beautiful* published this daringly modern kitchen in October 1961, acoustic tiles were de rigueur and stainless steel was cutting edge. Nowadays, acoustic tile is anathema and stainless steel practically run-of-the-mill. Produced for a then-princely sum of $9,691.72, this kitchen was considered upscale for its time; that much money in today's dollars would barely pay for a top-of-the-line Kenmore Elite range ($2,499) and Sub-Zero fridge ($5,936). Talk about comparison shopping.

Then and Now

- Avocado green and copper were among the more popular appliance colors in the 1960s, although just about any color was available. Today, Viking makes refrigerators in 14 different colors; G.E. offers five standard colors, as well as custom hues.
- The 1961 kitchen's cabinetry and countertops, including installation, cost $3,779; Ikea's current estimate for cabinetry alone on a kitchen of equal size is $4,895.
- The custom hood in this kitchen cost $500; in 2001 a custom stainless-steel hood by a vendor such as Boffi or Viking ranges from $900 to $6,000.
- Plumbing fixtures for this kitchen cost $300, including installation; fixtures from a top purveyor like Ann Sacks average around $700, with installation extra.
- Vinyl flooring has come a long way. The tile [illegible] the 1961 kitchen cost about $400; because [illegible] tiles has improved so much and production costs are low, a do-it-yourselfer could tile this kitchen today for about $100.
- The light fixtures in the 1961 kitchen totaled $90. Restoration Hardware's Penchant hanging lamp costs $375; Ikea's Fado hanging lamp costs $35.
- The architect on the ten-foot-square 1961 kitchen charged a fee of $954 (10 percent of the cost of the equipment plus 13 percent of the contractor's fee); today's architects generally prefer to assign the preliminary work to a certified kitchen designer, who is more familiar with the array of products available and charges an average of $600 per kitchen.

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RALPH LAUREN
FABRIC AND WALLPAPER



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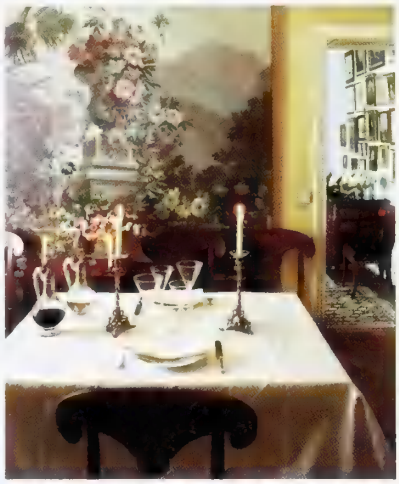
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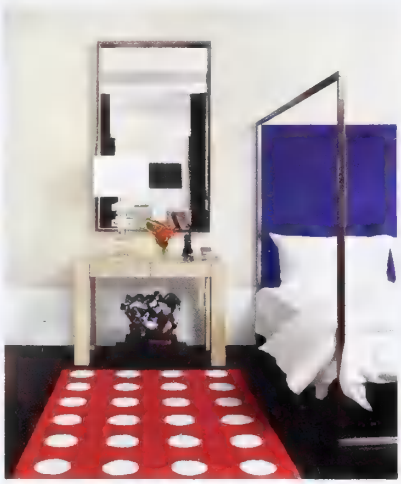
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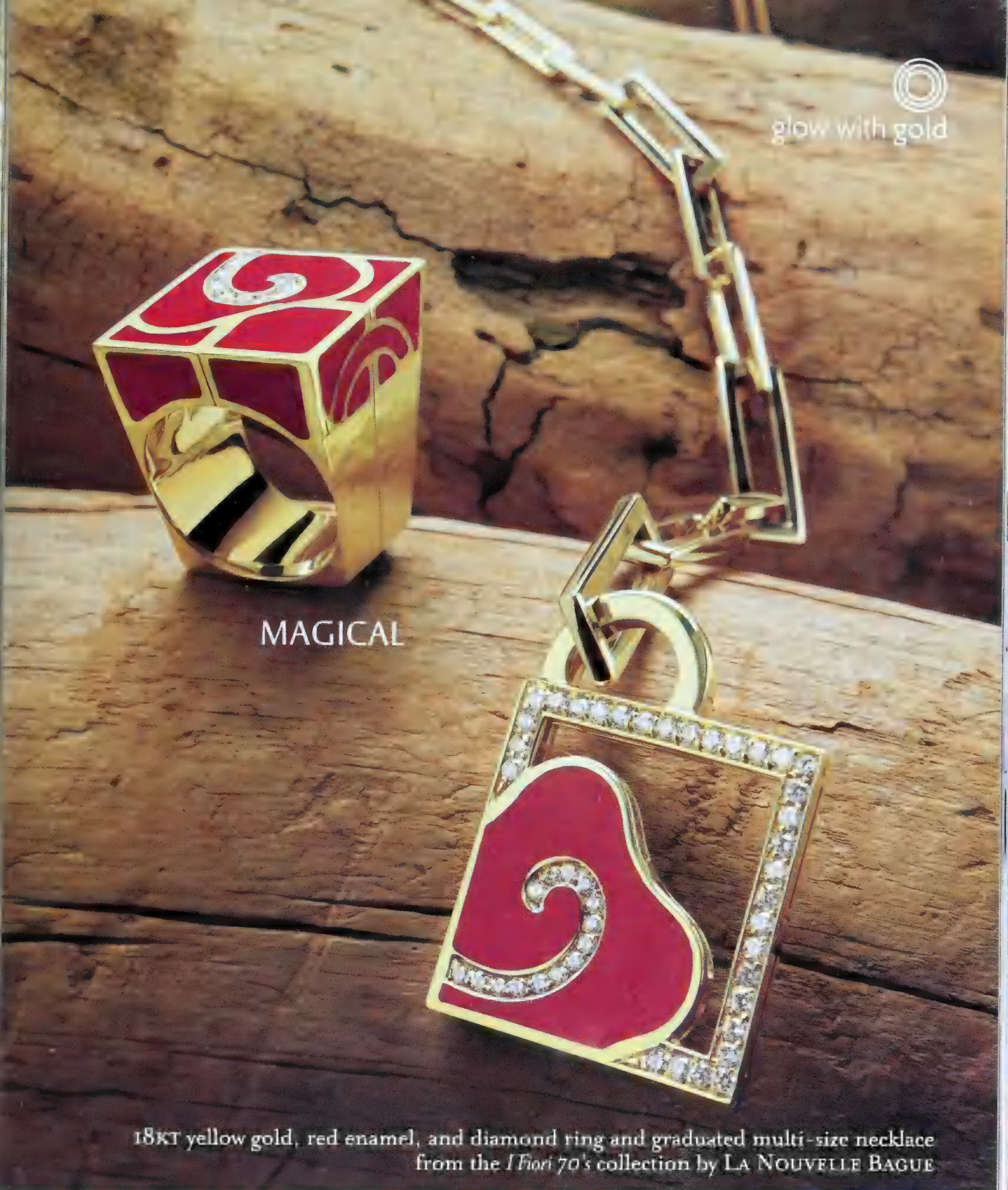
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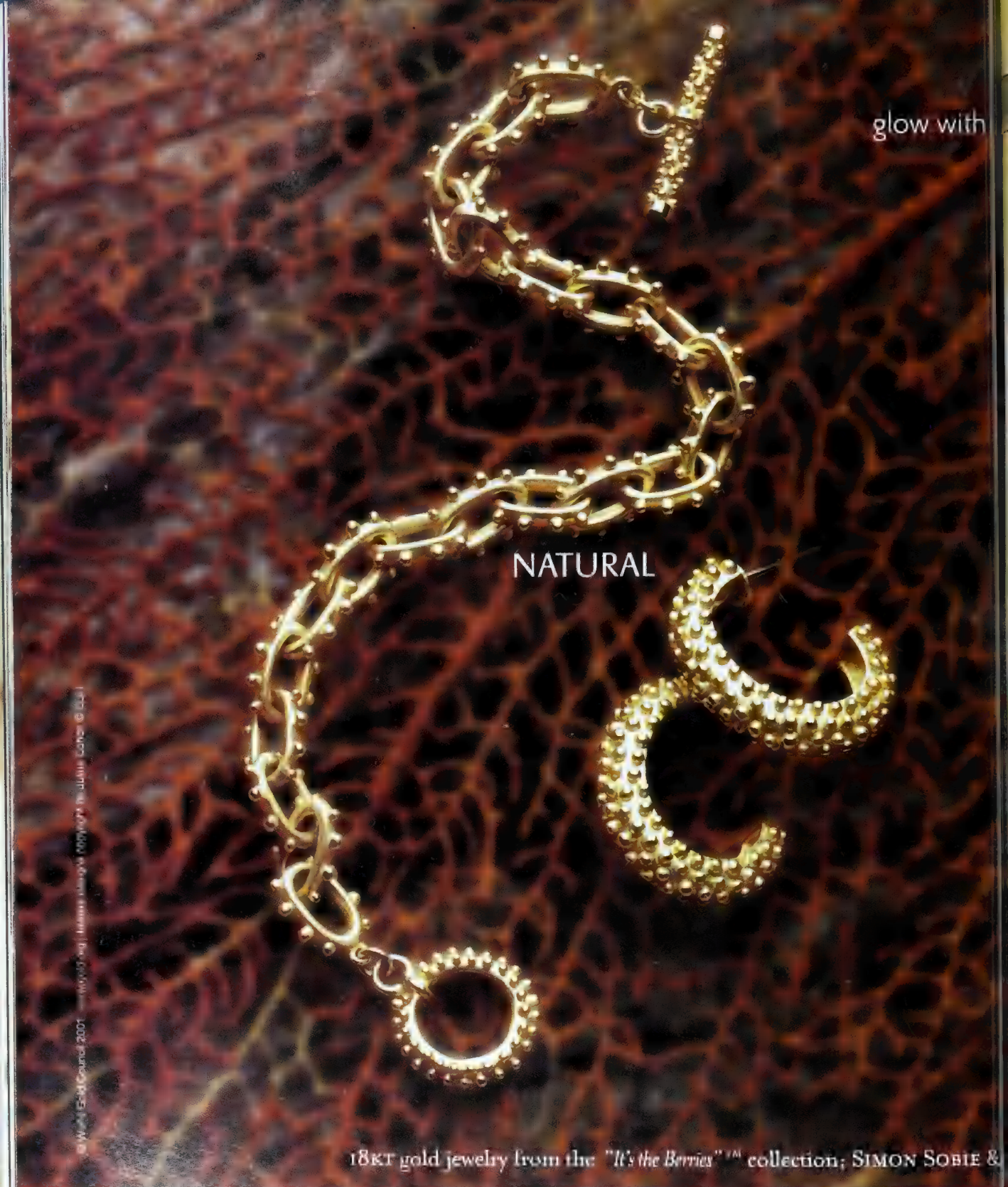
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Jean-François Jaussaud "As soon as you enter Jean-François de Blanchetti's apartment, you sense incredible romance; knowing that Chopin used to live there reinforces that impression," says Jaussaud, who photographed the suite of historic rooms for "Paris Prelude" (page 136). A producer and photographer for dozens of magazines, Jaussaud is currently planning an exhibition and book about the artist Louise Bourgeois.



William Middleton "He sees himself as an editor," Middleton says of architect Daniel Romualdez, whose latest project is featured in "Almost Famous" (page 142). The Manhattan-based journalist moved back to America last year after a decade-long stint as Paris bureau chief for *W* and *Women's Wear Daily*. A first-time contributor to *HB*, Middleton also writes regularly for *Vogue* and *Travel + Leisure*.



Quentin Bacon Born in Aus to American parents, Bacon beg photography career in Sydney ar moved to the U.S. in 1997. Altho he has recently been working an where from "upstate New York Newport, Rhode Island," he trav south to Louisiana to take pictur of Rosedown Plantation for this issue's "Saving Grace" (page 172 He is currently photographing a for entertaining expert Colin Co



Carolyne Roehm As a fashion designer, floral designer, and all-around style maven, Roehm has done everything from playing muse for Oscar de la Renta to writing books about entertaining (her sixth has just arrived in bookstores). Her new column for *HB*, "At Home with Roehm," makes its debut in this issue (page 110). This month's subject: the trials and tribulations of renovating, which "always costs more than you think."



T. Keller Donovan A New York–based interior designer, Donovan is an expert on hanging everything from pictures to chandeliers—and therefore the ideal candidate to guide readers through this issue's special feature on the subject ("Hanging with Keller Donovan," page 156). Trained at Parson[illegible] tored [illegible] included [illegible] designers eve[illegible]



Jane Margolies A former sta editor for *House Beautiful*, Margo (pictured with daughter Hannah O'Grady) dives into the story of t late-19th- and early-20th-century designer Candace Wheeler ("The Back," page 116). "I was a history major in college, so I like assignm that let me delve into the past," sh says. Margolies also writes for *The Street Journal*, *The New York Tim* and *Travel + Leisure Family*.

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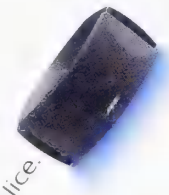
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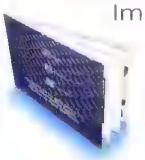


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{Keep those cards, letters, and e-mails coming . . .}



EVERYTHING ABOUT THIS SEASON HAS been unpredictable. For the first time ever, your e-mails were outnumbered by your handwritten letters: two-thirds of you are changing wall colors, while the other third want new bedrooms. This fall is full of surprises: you aren't just concentrating on how to make your rooms cozy, but how to alter them radically!

Is it the bratty economy and/or the schizophrenic weather that's making America's decorators so itchy? Judging by the information we gleaned from putting together this month's list and survey of the country's best interior designers, it looks like 50 percent of them are passionate about cerebral textured solids, whereas the other half are over the moon about gung-ho graphics and Pop shapes.

House Beautiful's workaholic editors are no strangers to change either. Nora Sheehan, our creative director, is transforming a French bench into a coffee table. Elizabeth Mayhew, our style director, wants to trade in her romantic china for zappy, carnival-colored pieces. Our art director, Howard Greenberg, can't stop collecting Snoopy needlepoint and Knoll furniture, and I'm on a tear with my glue gun, reupholstering every single [illegible] chaise and slipper chair in sight. [illegible] listed in this issue's [illegible] doubt approve; here's [illegible] and disapprove) of:

1-800-Fake-Flowers?

Dear Marian,
I was surprised and shocked to read your guest decorator's negative comments in May's "Don'ts and Dos." The swipe at silk flowers was not only uncalled-for, but it was an uneducated remark as well. I am a professional floral designer, and I work with magnificent silk, synthetic, and paper blooms, petals, and leaves to create bouquets and arrangements of great beauty. Fresh-cut flowers are often hard to come by and expensive, and they are certainly not the only game in town!

Margaret E. Sklar
via e-mail

Dear Margaret,
We are sorry that you are offended, but the statement reflects the taste and opinion of most of America's best interior-design talents and many of America's proudest homeowners. Of this issue's survey of 138 top designers, none suggests using fake flowers when real ones are available. (There's some room for wiggling, however, when it comes to foliage: many of these designers and architects will combine real vines with fake ones to cover an unsightly garden wall—they just won't admit it!)

Perhaps the stigma attached to "eternal flowers" arises not because they are fake, but because they are often poorly maintained. Though they might be beautifully crafted, once they have been arranged, they usually come neglected, turning into sor depressing depositories for dirt a dust.

As for price, real flowers gene cost less than high-quality fakes. trick is to buy seasonally: in spri summer, choose flowers that are to your region. If you live in a co mate and no plants or flowers ar available, buy hothouse blooms a plants from your local Home De and/or supermarket.

Homes Front

Dear Marian,
I travel a lot for my job, and whe downtime I often head to the ne to look for a magazine to keep m pany. I was drawn to your July is beautiful photography, which I h hoped could "take me out of the for an hour or so. As I flipped th the pages, I came across a photo of an attractive woman sitting at catching walnut table. I expected read about someone's suggestion how to decorate a walnut table fo mer. What I got caught me totall guard. A. M. Homes's story abou grandmother *(Continued on*

Please e-mail Marian McEvoy, Editor in at mmcevoy@hearst.com. Send your lett Dear Marian, House Beautiful, 1700 Bro 29th floor, New York, NY 10019. Be sure include a daytime telephone number. Le may be edited for clarity and length.

I'm not going to sleep. I'm not going to sleep. I'm not goin...



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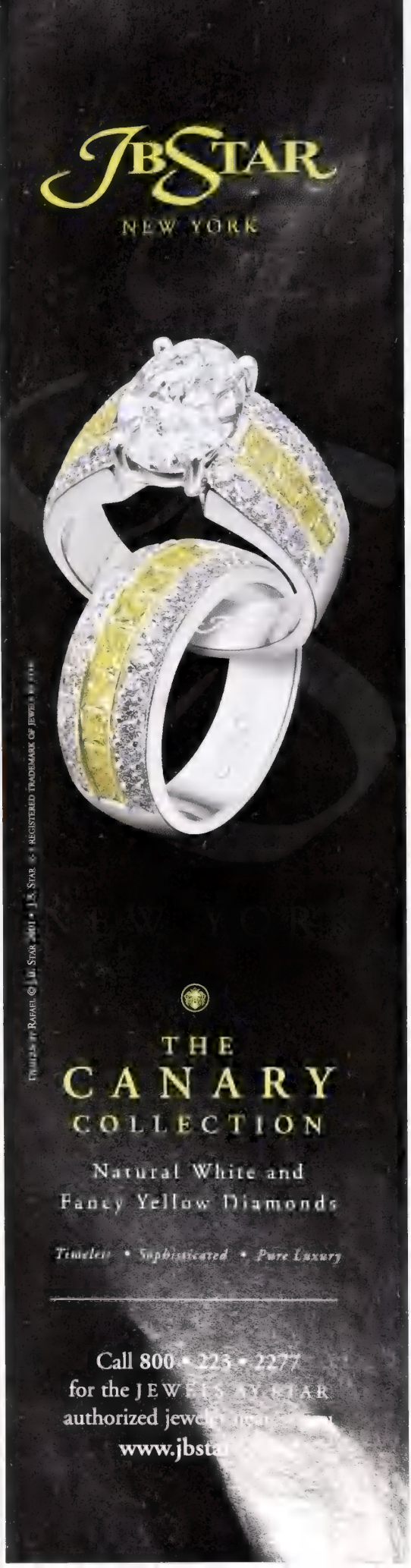
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Mario Buatta

Georgian mahogany lamp table, $5,385; from the John Widdicomb Company: 616-459-7173.



Greg Jordan

Club chair in silk velvet and satin, through designers; from Scalamandré: 212-980-3888.

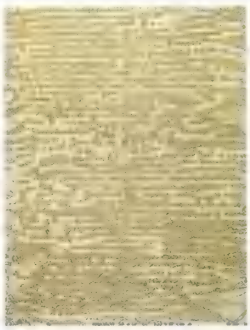


Michael S. Smith

Regency-style Oxford trolley with hand-carved legs, through designers: 310-315-3018.

sweet 16

America's **best decorators** are branching out with new collections of furniture, fabric, rugs, and china. They're smashingly chic!



Vicente Wolf

Streets of Paris handwoven Tibetan area rug by Tufenkian, from $8,400; at ABC Carpet & Home: 212-473-3000.



Kerry Joyce

Barley four-poster bed, through designers; from Dessin Fournir: 785-434-2777.



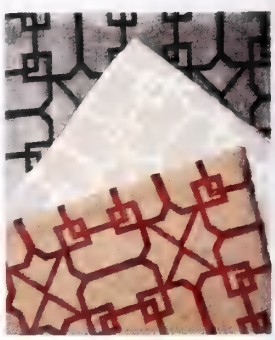
David Easton

[illegible] throughout [illegible] fofa: [illegible]



Bill Sofield

Canyon sofa with rolled arms, $6,492; from Baker: 800-592-2537.



Alexa Hampton

Trellis chenille #20554, through designers; from Kravet: 888-4-KRAVET.



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Thomas O'Brien

Lancaster mahogany chair with scrolled arms, $1,292; from Hickory Chair: 800-349-4579.



Scott Snyder

George III–style mahogany bench, through designers: 212-288-1511.



Rose Tarlow

Caned-back Tango chair, through designers: 323-651-2202.



Mariette Himes Gomez

Castle club chair with pleated skirt, $3,530; at the Shop: 212-288-6856.

From four-poster beds to updated chenilles, our **favorite decorators** are getting serious about product!



Benjamin Noriega-Ortiz

Solar Flares sheer fabric, thro designers; from Tapestria 866-482-7378.



Madeline Stuart

Thebes stool in lacquered [illegible] with woven [illegible] designers: [illegible]



Larry Laslo

1940s-style sycamore cocktail table, $2,685; from the John Widdicomb Company: 616-459-7173.



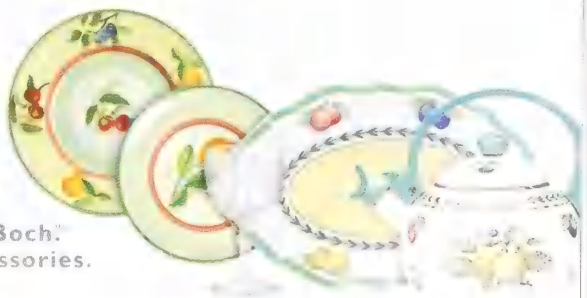
Barbara Barry

Illusion porcelain china, $275 for a five-piece place setti from Haviland-Limoges: 800-793-7106.



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1748



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▼Kathryn Ireland's **Quilt** (#1412) in red, through John Rosselli & Associates; 100% linen hemp; 54″w.

Michael S. Smith's **Kelly chair;** 28″w. x 30″d. x 46″h.





▲Etro's **Azara** (#9038-02) in mora/rosso through Fonthill Ltd.: 76% cotton, 24% polyester; 51″w.

▼Ralph Lauren Home's **Moghul Paisley-Red** (#LCF18361F) through Hinson; 100% cotton; 63″w.



{An exotic pattern makes a wing chair take off}

Crazy for Paisley

Photographer JOSHUA SHELDON

Writer CAROLYN SOLLIS

Stylist CAROLYN SOLLIS and ELAINE WRIGHTMAN



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▼Schumacher's **Cashmere Shawl** (#169981) in summer tones; 100% cotton; 57″w.



▼Borderline's **Juniper** in #2535A in aubergine through Classic Revivals; 100% cotton; 52″w.



▲Christopher Hyland's **Punjab Paisley** (#CYPUNJAB) in rust; 87% wool, 13% cotton; 54″w.



PAISLEY WAS A JET-SETTER BEFORE THERE EVER WAS SUCH A THING. THE ORNATE FABRIC WITH THE curved-teardrop pattern had its origins in India, where the abstract designs—either brightly colored or softly shaded—were most often used in cashmere shawls. Peripatetic paisley soon made a splash in Europe, becoming the rage in the French court and emerging in the simple cotton prints of the South of France. The motif eventually took its name from Paisley, Scotland, where imitation-cashmere paisley shawls were woven from local wools.

We paired nine modern paisley fabrics with designer Michael S. Smith's Kelly chair, which was instantly transported to another world. The classic wing shape with African-inspired turned-wood legs was upholstered with paisleys from many countries; local color ranged from Punjab to Provence. *HB*'s upholstery pro, Carl Dellatore of D & F Workroom, points out that "the fabrics share a common motif, yet the designs are so vastly different. We wanted to get the most out of every pattern, so we scrutinized each one as it rolled off the bolt." Several of the fabrics, such as Christopher Hyland's grand Punjab Paisley and Ralph Lauren's Mughal Paisley-Red, have huge repeats that were enhanced by careful placement on the chair. The stripes and flowers on Srinagar from Grey Watkins and Borderline's Juniper were fun to cut and play with. We railroaded Brunschwig & Fils' Kashmir Paisley and Ralph Lauren & Romann's Kashmir Paisley and Etro's Azara. (For contrast, we ran one row of the Azara stripe [illegible] along the arm of the chair.) Schumacher's Cashmere Shawl, a multicolored handkerchief print, was cut and positioned to highlight each color block, whereas Quadrille's Giardino Paisley dictated [illegible]ent. The most contemporary of the designs, Giardino floats in a sea of Medi[illegible]



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▼Stroheim & Romann's **Kashmir Paisley** (#5581B-0M20); 82% wool, 18% cotton; 58"w.

▼Quadrille's **Giardino Paisley** (#008073T) in blue; 53% viscose, 47% cotton; 54"w.



▲Grey Watkins's **Srinagar** (#1464-02) in turquoise; 100% glazed cotton; 54"w.



{The ancient teardrop motif from India is still au couran

NUTS & BOLTS

- Roll a few yards of a paisley fabric off the bolt and experiment with placement of the design motifs.
- Contemporary paisleys come in both prints and wovens.
- Vertical patterns make a chair seem taller; horizontal patterns shorten it.
- Remember that the front of the seat cushion and the apron belo it read together, so position your pattern accordingly.
- To complement paisleys, use nailheads in one of several finishes an d patterns, closely or widely spaced, in single or double rows
- Try an unexpectedly modern paisley on a traditional chair.

tch Watch, go to www.housebeautiful.com.

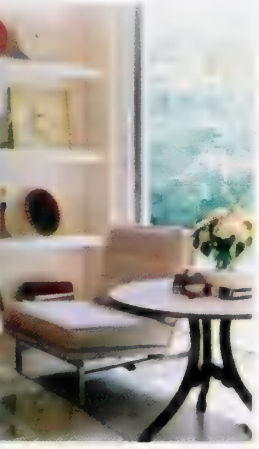

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Designer Directory A to Z



CONSTRUCTING A LIST OF 100 TOP AMERICAN INTERIOR designers is eye-opening, maddening, and fun. It's a three-month-long process that we take very seriously. Coming up with a select group of talents entails heavy research, patience, and perseverance. We choose our winners from a pool of almost 1,000 decorators currently at work on residential projects from Lincolnville, Maine, to Las Vegas, Nevada. Some send in perfectly orchestrated résumés, portraits, and press kits. Others send in stacks of color photos of every project they've
npleted since 1956. And some simply ask friends to call us on their
alf. Unfortunately, not all are chosen.

What must a decorator possess to make it on *House Beautiful*'s list?
istory (long or short) of creating good-looking, appropriate, original
ms; clients that give him or her high
rks; a strong reputation among architects,
tractors, and artisans; and an ability to
ve with the times. To all of us at *House*
utiful, our 100-plus honorees are more
n winners: they're the power behind—and
point of—every page of our magazine.
hout them, we're nothing. *Vive le* talent!

Aero Studios Ltd. **Thomas O'Brien**
132 Spring St., NY 10012; 212-966-4700; fax: 212-966-4701; info@aerostudios.com
Style: *"classic modern with traditional influences"*

Aman & Carson, Inc. **Jim Aman, Anne Carson** 85 East End Ave., NY 10028; phone/fax: 212-794-8878
Style: *"classic elegance"*





[right] John Barman is known for his artful mix and match [above].



"The first question we ask clients is 'Whom do you prefer, Valentino or Dolce & Gabbana?'"

—Aman & Carson

[left] Decorator Barbara Barry. [below] A Connie Beale interior says kick back and relax.



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3425 La Sombra Dr., L.
CA 90068; 323-851-556
fax: 323-851-5569;
jennyarmit@earthlink.n
www.jennyarmit.com
Style: *"comfortable mod*

John Barman, Inc.
500 Park Ave., NY 1002
212-838-9443; fax: 212-8
4028; www.johnbarman
Style: *"1940s French, m 20th-century modern, an tech"*

Barbara Barry, Inc.
9526 Pico Blvd., L.A.,
CA 90035; 310-276-997
fax: 310-276-9876
Style: *"warm modern"*

Connie Beale, Inc.
6 Glenville St., Greenwi
CT 06831; 203-532-4760
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www.conniebeale.com
Style: *"comfortable, sen*

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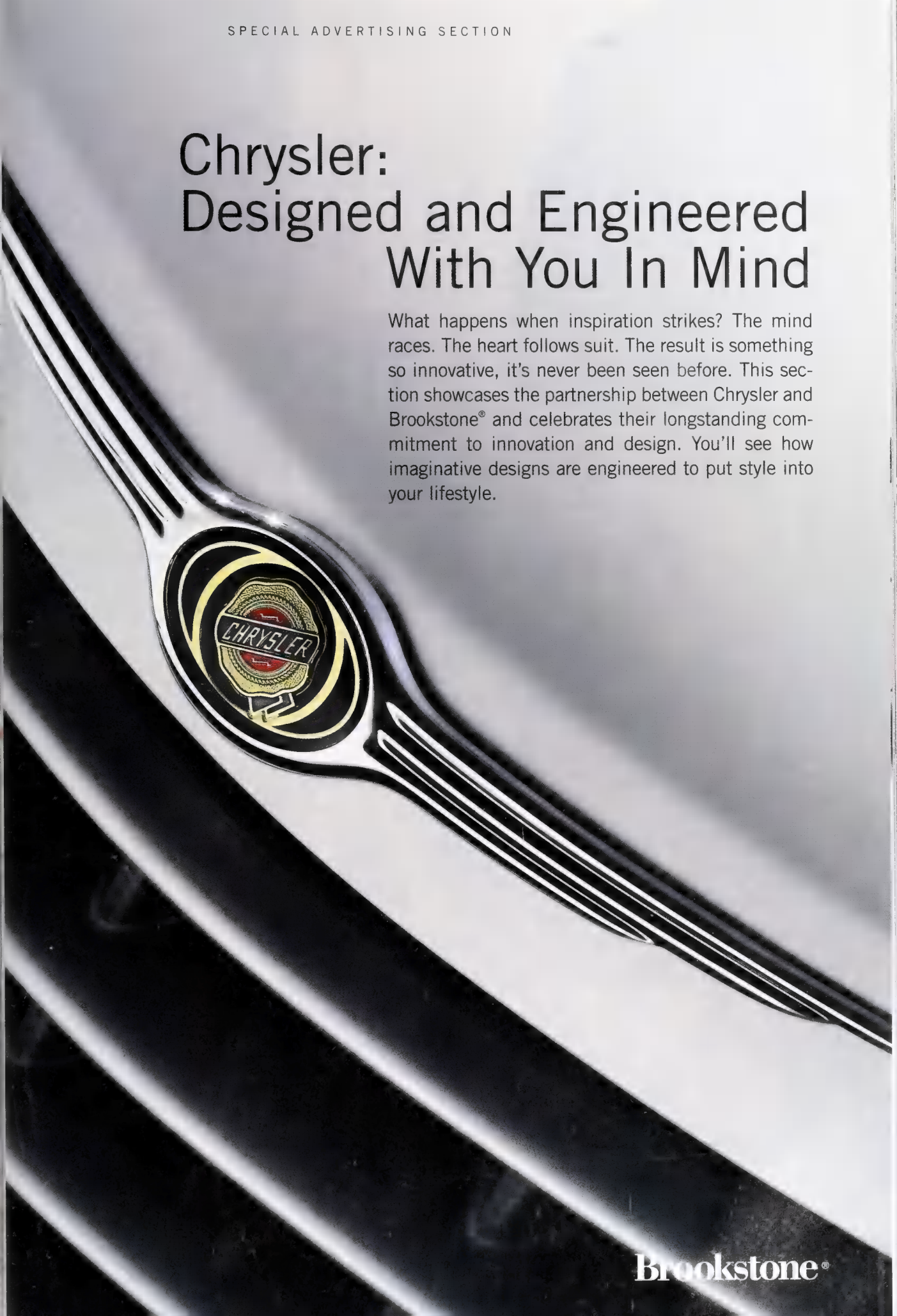
Sara Bengur Assoc.
525 Broadway, Ste. 701,
NY 10012; 212-226-8796
fax: 212-226-8267;
sarabengur@earthlink.n
www.sarabengur.com
Style: *"eclectic with deta from Turkey and the Mid East"*

Bierly-Drake Assoc.,
Lee Bierly, Christoph Drake 17 Arlington St.,
Boston 02116; 617-247-0
fax: 617-247-6395
Style: *"light, clean, trans*

(Continued on

Chrysler: Designed and Engineered With You In Mind

What happens when inspiration strikes? The mind races. The heart follows suit. The result is something so innovative, it's never been seen before. This section showcases the partnership between Chrysler and Brookstone® and celebrates their longstanding commitment to innovation and design. You'll see how imaginative designs are engineered to put style into your lifestyle.



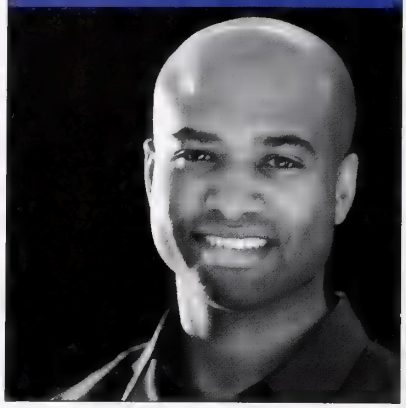
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Brookstone uses clear 900 MHz radio frequencies to create speakers that receive TV or stereo sound signals from up to 180 feet away. Even more impressive, the speakers are a discreet 7" tall.



Big Breeze Desk Fan
Inspired by the Streamline design movement of the 30's, Brookstone's Big Breeze Fan packs a powerful motor into a stunning and compact body.



No, you're not imagining things. This is for real. But while the **Chrysler PT Cruiser** is designed to grab your attention, its ingenious functionality is engineered to hold everything else.

CHRYSLER



believe your eyes when you look at the **Chrysler PT Cruiser**
t time. So we designed these flush-mounted quad-halogen
s to help you see more clearly.

Dual Beam Xenon Flashlight
Brookstone's unique flashlight uses twin ultrabright Xenon bulbs for matchless performance. The design rests easily in the palm of your hand, and won't roll away as you work on a task.





It's something
everyone should
experience.



PT Cruiser

When it's love at first sight, you're sure to say "wow." And you'll keep repeating it once you discover the functionality inside.



Sebring Convertible

When you're in love, the air is cleaner, the sun is brighter and the sky is bluer. Just put the top down and find out for yourself.



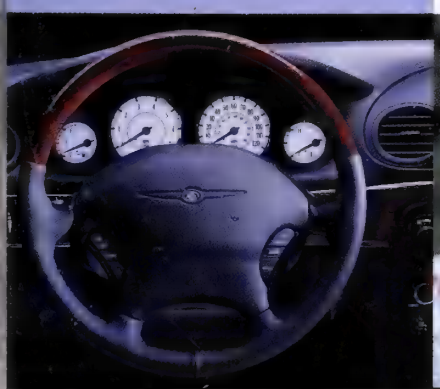
Sebring Sedan

True love is when there's a balance of looks and substance. It's when you feel safe and comfortable but excited at the same time.

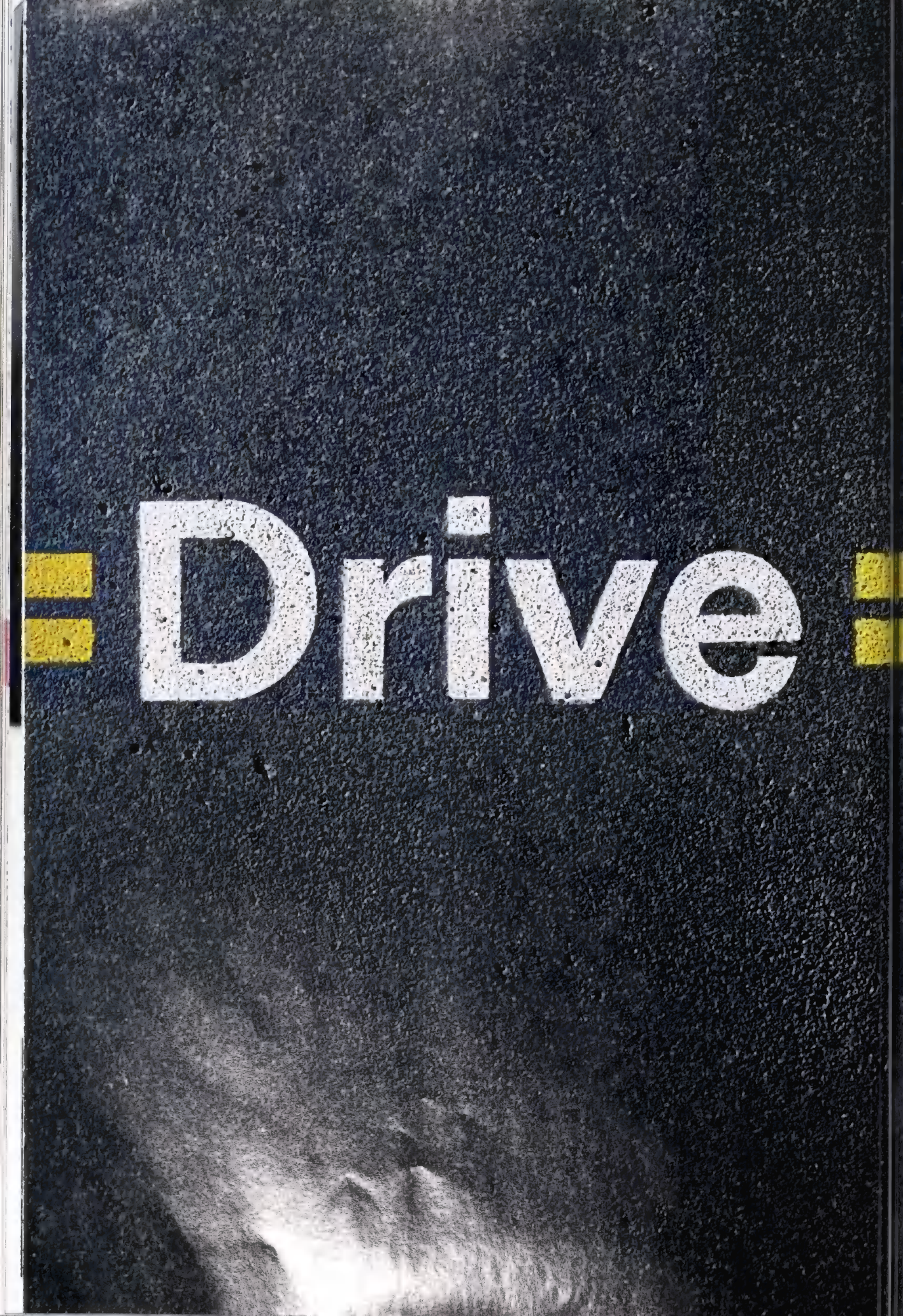


Sebring Coupe

Love can be quite a wild ride. So you'll need a touring-tuned suspension to handle each twist and turn that's thrown your way.






Drive


Love

300M Special*

Do you love power? Well, the search is over, because your 255 hp,** high-output, 24-valve soul mate with sport suspension is here.



Concorde

Love is about choices. Do you want room and comfort? Or the performance of precise handling? Now you can choose to have it all.



Town & Country

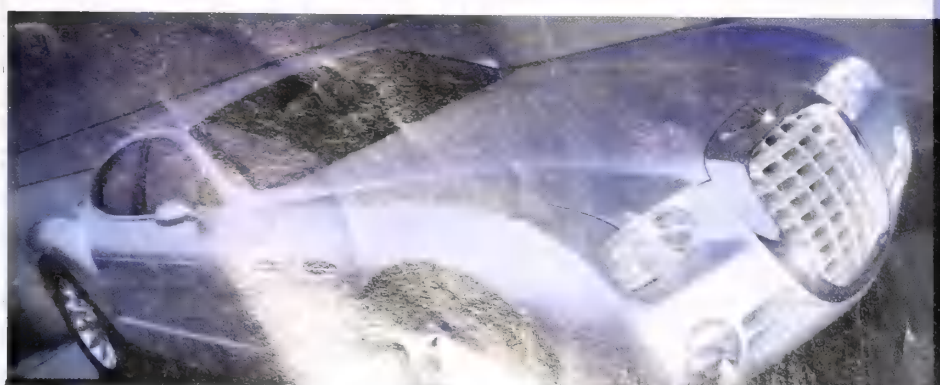
The ultimate love is one that endures and grows richer over time. Once you have it, you have the best of everything and more.



Voyager

Do you love life and everything that goes with it? Well, the space and reliability you need for everything is also very affordable.



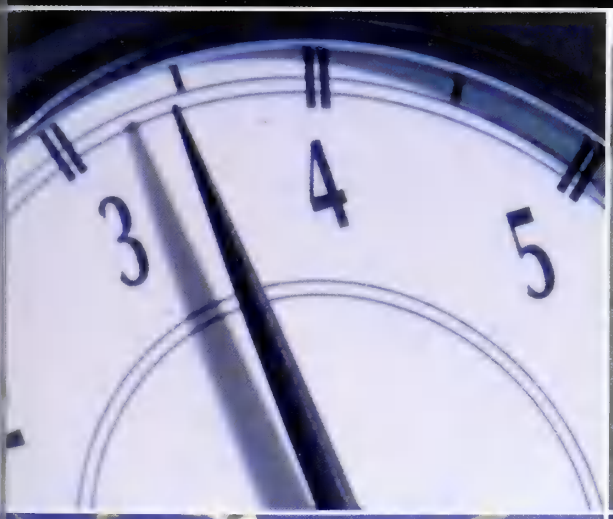


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15-Speed Percussion Massager
The Brookstone design philosophy incorporates often forgotten details that make their products stand for quality and innovation. In the 15-Speed Percussion Massager, Brookstone engineered adjustable massage nodes, 15 speed settings and three built-in massage programs to create a powerful fitness tool without peer.

BROOKSTONE DESIGNER:
David Harris

HOMETOWN:
Boston, Massachusetts

PHILOSOPHY:
"Comfort and functionality are driven by ergonomic design. I like to introduce innovative technologies to create products that the customer appreciates for their unique, high-quality feel."





Take a seat and make yourself comfortable. The **Sebring Limited Convertible**'s premium leather-trimmed passenger seat has an integrated seat belt that will provide optimal comfort and easy access to rear seating.



900 MHz Wireless Headphones
Sometimes the right time for good music or TV is the wrong time for others in your family. Brookstone's stylish 900 MHz Headphones combine concert hall sound with privacy and wireless freedom. An omnidirectional transmitter sends sound signals through walls, doors, and even through floors.

The best way to experience the freedom of the open road is in the open air freedom of **Sebring Convertible**. Just put the top down and the sun and sky are yours for the taking.





Smart Find Key Locator
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One Grand Prize winner will win a Chrysler Sebring LXi Convertible filled with Brookstone merchan
100 First Prize winners will receive a Brookstone Big Breeze Fan.

To enter sweepstakes, log on to www.design.chrysler.com.

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To locate a dealer near you, log on to www.chrysler.com. See below for full rules.

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Offer expires January 15, 2002. This test-drive offer is limited to one person and one per household. Participant must be at least 21 years of age and have a valid driver's license. Each participant o transferee is eligible to receive one Brookstone gift certificate (verifiable retail value=$50) for test-driving any Chrysler brand vehicle. This card must be presented to a participating Chrysler dealer befo 15, 2002. No test-drive required in MD, OH, or TN. Reproduction or facsimiles of this card are not valid. This card must be validated by your participating Chrysler dealership as required during the t old, and postmarked no later than February 15, 2002. Responsibility for mailing in the validated card is the sole responsibility of the test-drive-participant. No purchase necessary. Gift certificates can be at any Brookstone retail location or through a Brookstone catalog. Call 1-800-926-7000 to receive a Brookstone catalog. Brookstone gift certificate cannot be redeemed for cash. Offer is valid while su

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NO PURCHASE NECESSARY. To enter, log on to www.design.chrysler.com. Or, send an index card with your name, address and phone number to Chrysler Design Sweepstakes, P.O. Box 8248, 5, 7 Scott, NJ 08548. Sweepstakes entry period from 12:01 a.m. on October 1, 2001, to 12:00 a.m. on January 15, 2002. All entries must be postmarked by February 15, 2002. Chrysler Design Sweepsta you to specific state laws and regulations. Void where prohibited or restricted by law. Prize winners need not be present to win; prize winners will be notified by phone, electronic mail and/or U.S. postal or about March 15, 2002. Entrants must be residents of the continental U.S. and must be at least 18 years old. To win the Grand Prize, entrants must have a valid U.S. driver's license. One entry p Multiple or automatically submitted entries will be disqualified. One winner per household. The Hearst Corporation and DaimlerChrysler Corporation are not responsible for any lost, damaged, incor or otherwise undelivered entry, errors, problems or technical malfunction of any telephone network or lines, computer online systems, servers, service providers, computer equipment, or software; fai email or Web site malfunction(s) of winners' e-mail to be received by The Hearst Corporation or DaimlerChrysler Corporation on account of technical problems or traffic congestion on the Internet; probler Chrysler Web site or any combination thereof, including any injury or damage to entrants' or other person's computer resulting from downloading any materials in connection with the Sweepstakes. In of a dispute regarding the identity of the individual who submitted an entry, the entry will be deemed submitted by the registered holder of the email account. Employees and the immediate DaimlerChrysler Corporation, The Hearst Corporation, Brookstone, any other participating sponsors, or their affiliated companies are not eligible. One Grand Prize winner and 100 First Prize winners w selected at random from all eligible entries received by random transmitted online. Odds of winning depend on the total number of eligible entries received.

One (1) Grand Prize: a 2002 Chrysler Sebring LXi Convertible filled with Brookstone products will be awarded to the winner. Estimated retail value: $29,000 (includes $27,000 MSRP for Chrysler Seb Prizes of Brookstone merchandise, limited to one hundred (100) winners. Estimated retail value: $30.00 each. Prizes are non-refundable, non-redeemable and non-transferable. Prizes n substituted and no cash equivalent. Winner and winner's guests are responsible for federal and state taxes, all vehicle taxes, license fees, insurance, registration, title and license as well as any options not incl prize package. Winner must execute an Affidavit of Eligibility/Release/Publicity/Consent Form within ten (10) days of notification. In the event of any winner's noncompliance with other requirement, the alternate winner will be selected. Grand Prize winner must claim the vehicle within 90 days of prize notification. Forfeited or returned prizes, ineligible or expired prize awarded to an alternate winner. Entry constitutes each entrant's permission for DaimlerChrysler Corporation, The Hearst Corporation, I and other participating sponsors and biographical data for purposes of advertising and promotion without further consent, compensation or approval. By participating, ea agrees to comply with these ly related to the sweepstakes or prize, and to release and hold harmless DaimlerChrysler Corporation, The Hearst Corporation, B and other participating sponsors directors, employees, agents, successors, assigns and licensees of each from any such liability. Each entrant acknowled has read, understands and will ed envelope to: Chrysler Design Sweepstakes, 1790 Broadway, 5th floor, New York,

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lack Todd Black
erside Dr., Ste. 5B, NY
212-875-0014; fax: 212-
15; twblack2@aol.com
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Y 10019; 212-888-0515;
2-888-1127;
tinc@aol.com
"crisp traditional"
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57 St., NY 10021; 212-
79; fax: 212-628-4073
"Georgian/comfortable"
Braithwaite
ors, Inc. 2300
ree Rd. NW, Ste. C101,
a 30309; 404-355-
ax: 404-355-8693
"simplicity and
ess"
a, Inc. Alessandra
a 1325 N. State Pkwy.,
go 60610; 312-787-6123;
2-787-6125
"comfortable classic luxe"
l Brandolini, Inc.
80 St., NY 10021;
9-4920; fax: 212-288-
murielbran@aol.com
"colorful"
Bridges Design,
925 Seventh Ave.,
M, NY 10026; 212-
372; fax: 212-932-
bdesign@aol.com;
heilabridges.com
"comfortably classic"
as Britt, Inc.
57 St., Ste. 701,
022; 212-752-9870;
2-888-8735
"Neoclassic period
d contemporary"

designers on trends

Our top decorators differ wildly on how they approach decorating trends. Although the majority embrace new ones passionately, others say that the idea of "being influenced by fashionable design movements" doesn't jibe with their more traditional styles. American mid-20th-century and 1940s French furniture design are pervasive trends, as are "franker colors," "the mix-and-don't-match look," and "up-to-the-minute technology and appliances."

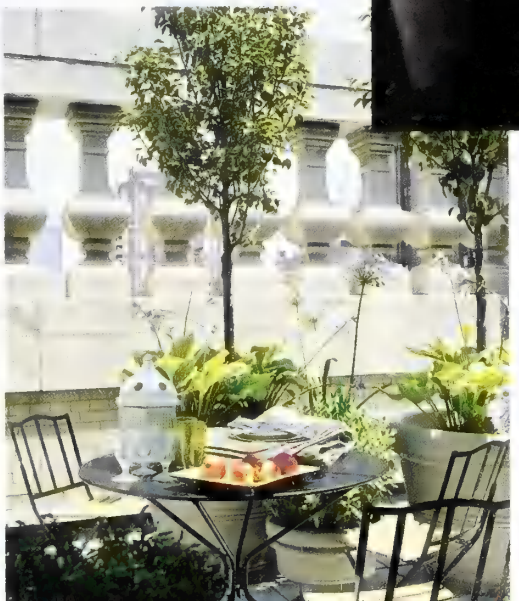
- **Dan Carithers:** "Simple, luxurious fabrics, glass accessories, earthenware American pots, and French ceramics."
- **Milly de Cabrol:** "I adore chinoiserie accessories mixed with contemporary furniture."
- **Thom Filicia:** "Gold-colored metal rather than silver."
- **Fisher Weisman:** "The only good trend is individual, totally custom interiors that are timeless."
- **Richard Keith Langham:** "My old friend, clear color, has finally made a comeback!"
- **John Oetgen:** "Rich colors, as well as super-pale mystery colors. Also big-scale antiques."
- **Miles Redd:** "I'm mad for glass and mirror, and I love using it in unexpected places."
- **Suzanne Rheinstein:** "Solid-colored fabrics look right. So do hand-blocked printed materials from Cowtan & Tout and Clarence House and hand-screened fabrics by Robert Kime."
- **Katie Ridder:** "Lots of grass cloth and leather tiles on walls. Also, mirroring an entire ceiling with smoky glass, à la Tony Duquette."
- **Daniel Romualdez:** "I'm not into trends."
- **David Mitchell:** "More people are asking for modern interiors. This is 2001, not the 18th century!"
- **Brian Murphy:** "New technology—it's the biggest trend in decorating."





[above and left] Sara Bengur's palette is tinted with Eastern accents.



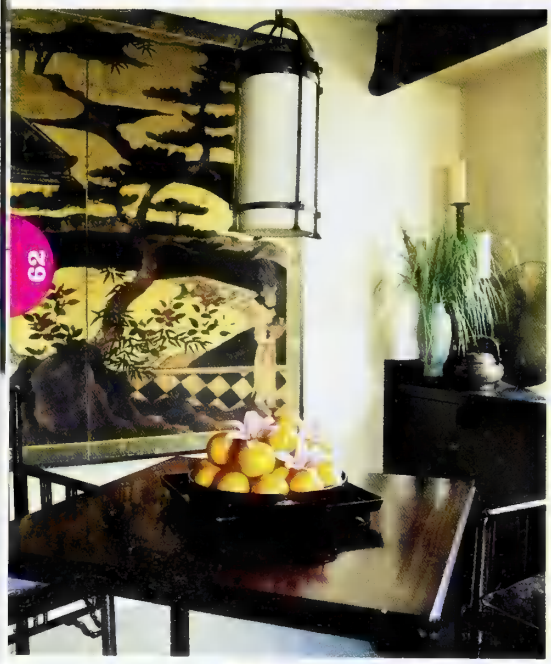


[above and left] LBDA's Laura Bohn specializes in relaxed atmospherics.



"Trends are to good decorating what Britney Spears is to good music"

—Madeline Stuart





[top] Elegance and drama from Sue Burgess. **[left and above]** Russell Bush does unpretentious luxe. **[below]** Libby Cameron's twist on English country.



Nannette Brown, St
Miller Siegel 595 Ma
Ave., Ste. 1300, NY 100
212-832-5400;
fax: 212-832-5404
Style: *"timeless"*

Mario Buatta, Inc.
120 E. 80 St., NY 1002
988-6811; fax: 212-861-
Style: *"prince of chintz"*

Burgess Interiors Su
Burgess 4411 Bradley
Chevy Chase, MD 2081
301-652-6217;
fax: 301-652-3310
Style: *"tailored elegan*

Russell Bush 4 Park
NY 10016; 212-686-915
212-686-9152; russsb@
Style: *"unpretentious l*

Libby Cameron, LL
24 Ervilla Dr., Larchmo
NY 10538; 914-833-141
fax: 914-833-3885;
cameronllc@aol.com
Style: *"updated English*

Dan Carithers, Desig
Consultant 2300 Pea
Rd. NW, Ste. C102, Atl
30309; 404-355-8661; f
404-355-7480; dcarithe
mindspring.com
Style: *"unexpected tra*

Darryl Carter 2342
Massachusetts Ave. NW
Washington, DC 20008
234-5926; fax: 202-332-
darrylcarterinc@aol.co
www.darrylcarter.com
Style: *"eclectic new traditionalism"*

Antony Childs, Inc.
1668 Wisconsin Ave. N
Washington, DC 20007
337-1100; fax: 202-333-
Style: *"understated ele*

Clodagh Design International **Clodag**
670 Broadway, 4th fl., N
10012; 212-780-5300; fa
780-5755; cdi@clodagh
Style: *"Zen luxury"*



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[top to bottom] Bold objects and furnishings from Aman & Carson. Designer Anne Carson. Designer Christopher Coleman. The world according to Clodagh.



designers' dream rooms

All designers covet one specific room to show off their expertise. Most cite the living room as the ultimate stage for their talents, but "living room" doesn't mean a "stiff, hands-off showcase" that never gets used. Rather, it's a large, comfortable space where family and friends regularly gather. Bedrooms come in a close second: whether it's a master bed-and-bath suite or a smaller guest bedroom, where clients sleep gets special attention. Of the runners-up, foyers, libraries, and dining rooms are favorites. Kitchens and baths receive fewer votes, as do powder rooms, which one decorator describes as "tiny, tantalizing places that are always on view." No one mentions laundry rooms.

- **T. Keller Donovan:** "Well-appointed, sexy bedrooms that you can live in all the time."
- **Sills Huniford Associates:** "The living room establishes the dynamic of the house."
- **Mariette Himes Gomez:** "The library, because I love books."
- **Matthew Smyth:** "The dining room. It allows you to turn up the decorating volume."
- **Alison Spear:** "Outdoor rooms that function like living rooms, complete with upholstery, lighting, mirrors, and art."
- **Jeffrey Weisman:** "Powder rooms are intriguing; they can be small, private little jewels."
- **Joseph Paul Davis:** "The foyer sets the tone and expectations of the house."
- **Tom Scheerer:** "Guest bedrooms are an opportunity for fantasy, luxury, and drama."
- **Diamond Baratta:** "The living room: its only function is to surround you in comfort."
- **Nasser Nakib:** "Entry halls are key. First impressions last the longest."

Eric Cohler, Inc. 8
Ave., Ste. 2B, NY 10
737-8600; fax: 212-7
www.ericcohler.com
Style: *"English Rege 21st century"*

Christopher Cole Interior Design
70 Washington St., S
Brooklyn, NY 11201
8984; fax: 718-222-8
christophercoleman hautedecor.com
Style: *"edgy modern*

Celeste Cooper/R
75 Grand St., NY 10
212-219-8159; fax: 21
8574; 114 Boylston S
02116; 617-426-3865
426-1879; www.repe
Style: *"chic modern"*

Robert Couturier,
69 Mercer St., 3rd fl.
10012; 212-463-7177;
463-7294; couturier
Style: *"modern, clas architectural balance"*

D'Aquino Monaco
Carl D'Aquino, Fr Monaco 180 Varick
4th fl., NY 10014; 21
fax: 212-929-9225;
mon-arch@interport
Style: *"bold color an*

Joseph Paul Davis Design 1519 Conne
Ave. NW, Ste. 200, W
DC 20036; 202-328-1
fax: 202-328-9316
Style: *"updated trad*

Milly de Cabrol, Lt
150 E. 72 St., Ste. 2C
212-717-9317; fax: 21
Style: *"Italian mode antique accents"*

Diamond Baratta
William Diamond, Baratta 270 Lafaye
Ste. 1501, NY 10012;
8892; fax: 212-966-42
Style: *"colorful Ame decorating"*



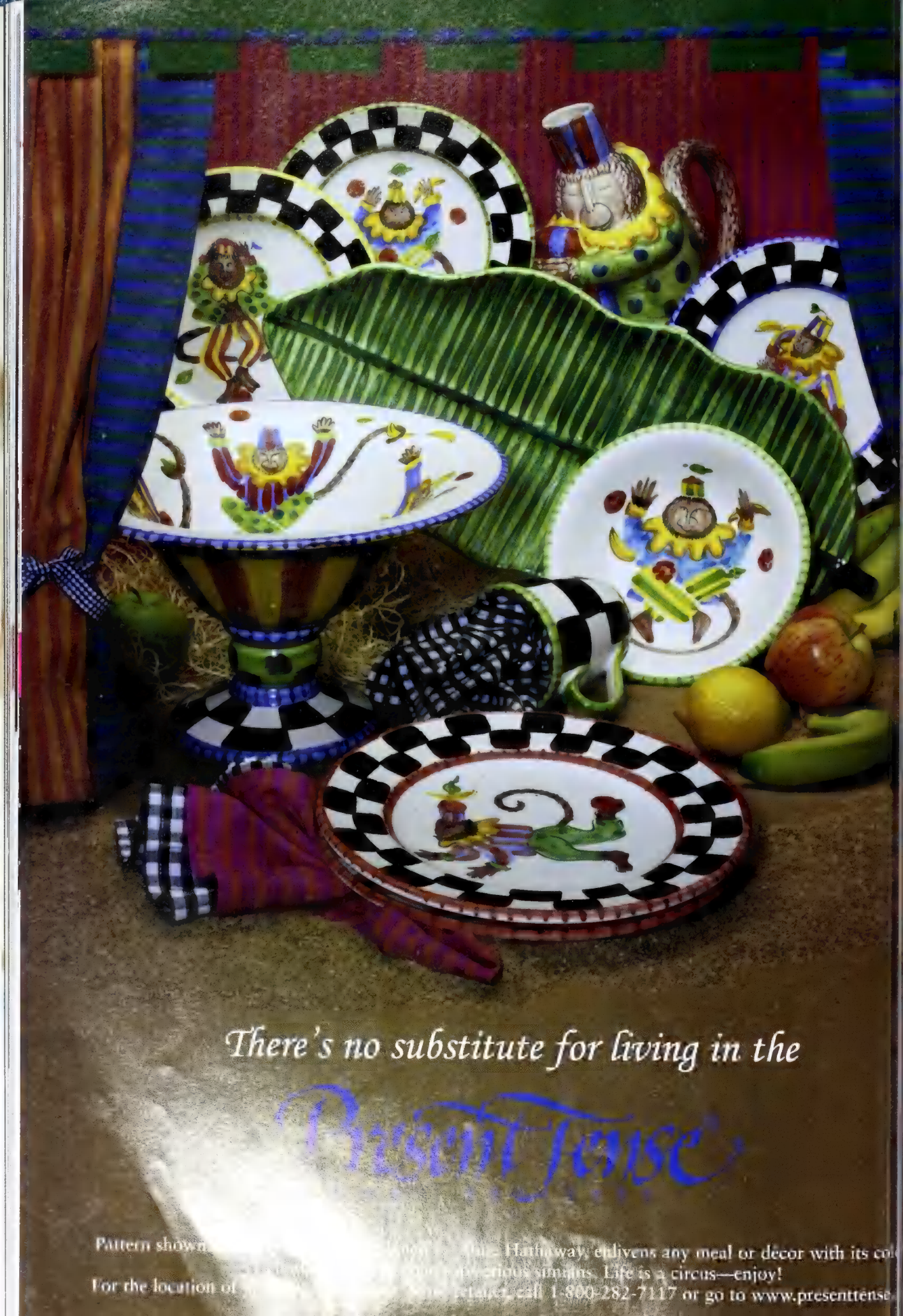
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—Stephen Sills, Sills Huniford Associates







[clockwise from above] Decorator Milly de Cabrol. Three variations on brilliant scale, from Orlando Diaz-Azcuy, D'Aquino Monaco and Joseph Pav[illegible]

Orlando Diaz-Azcuy Designs 45 Maiden Ln, San Francisco 94108; 415 362-4500; fax: 415-788-2 oda@odadesigns.com
Style: *"architectural and elegant; pragmatic"*

T. Keller Donovan, Inc 325 W. 38 St., Ste. 1101, NY 10018; 212-760-0537 fax: 212-760-0596
Style: *"lean, clean, and mean traditional"*

Drake Design Assoc. **Jamie Drake** 140 E. 56 Ste. 4J, NY 10022; 212-7 3099; fax: 212-754-4389; jamiedrake@aol.com; www.drakedesignassoc.c
Style: *"multicultural mix*

Drysdale, Inc. **Mary Douglas Drysdale** 78 Kalorama Cir. NW, Wash ington, DC 20008; 202-5 0700; fax: 202-588-8464; info@drysdaledesign.con
Style: *"fresh, intelligent, highly personal"*

Peter Dunham Design N. Orlando Ave., L.A., C 90069; 310-271-0908; fax 271-7090; peterdla@aol.c www.peterdunham.com
Style: *"sophisticated casu*

D'Urso Design, Inc. **Joe D'Urso** P.O. 1154, Water Mill, NY 11976; phone/fax: 631-329-3634
Style: *"eclectic modern"*

Easton-Moss & Compa **David Anthony Easton** **Charlotte Moss** 72 Spr St., 7th fl., NY 10012; 212 334-3820; fax: 212-334-3
Style: *"elegant comfort u a little fantasy"*

Thom Filicia Inc. 270 Lafayette St., Ste. 1001, N 10012; 212-736-6454; fax: 212-244-9131; info@thomfilicia.com
Style: *"fresh classicism, modern details"*

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[top to bottom] Low-key chic à la Peter Dunham. Decorators T. Keller Donovan and Charlotte Moss. High glamour from Fisher Weisman.

designers on pitfalls

Our top decorators face thousands of design conundrums with every new long-term project they take on. Ill-proportioned rooms, a lack of natural light, awkwardly placed windows, too much or too little furniture, inappropriate colors and accessories, ineffective lighting, and "too many objects that are too similar" are some of our experts' pet peeves. So are "being a slave to trends," too little time to complete a job, and too little thought given to how rooms are actually used.

- **Jeffrey Bilhuber:** "The biggest mistake a nonprofessional can make is not hiring a decorator."
- **Nasser Nakib:** "Trying to turn a shoe box into a grand living room."
- **Kelly Wearstler:** "Buying everything from one store and using one paint color on every wall."
- **Bierly-Drake:** "Not understanding the client, the project, the limitations, and the budget. That's like getting dressed in the dark."
- **Dana Nicholson:** "Too much overhead lighting."
- **Paul Wiseman:** "Keeping on top of delivery and construction schedules."
- **Hoyt–Levasseur:** "Allowing your imagination to supersede reality."
- **Connie Beale:** "Settling for something ordinary when the extraordinary is attainable."
- **Ralph Harvard:** "A seemingly perfectly decorated room that is actually useless and impractical."
- **William Hodgins:** "Investing in poor quality."
- **Todd Klein:** "Unrealistic expectations about finishing a job. Rooms should evolve and change, just like the people who inhabit them."

Fisher Weisman D
Decoration Andrev
Jeffry Weisman 61
St., San Francisco 94
255-2254; fax: 415-25
www.fisherweisman.c
Style: *"glamour and*

Fox-Nahem Design
Tom Fox, Joe Nahe
69 Fifth Ave., NY 10
212-929-1485; fax: 21
3136; foxnah@aol.co
Style: *"fresh, alive, t*
grounded"

Barclay Fryery Ltd
Greenwich Ave., Gre
CT 06830; 203-862-9
barclayfrydery@worldn
att.net; www.askbarcl
Style: *"updated Ame*
Federal"

Glenn Gissler Desi
36 E. 22 St., NY 1001
228-9880; fax: 212-22
ggd36e22@aol.com
Style: *"calm, comfort*

Tori Golub Interio
Design 26 E. 63 St.,
NY 10021; phone/fax
9570; torigol@msn.c
Style: *"modern and c*

Gomez Assoc., Inc
Mariette Himes G
504–506 E. 74 St., N
212-288-6856; fax: 21
1590; www.marietteh
gomez.com
Style: *"modernist wi*
luxurious edge"

Susan Zises Green
475 Fifth Ave., NY 1
824-1170; fax: 212-82
Style: *"low-key, taste*
interiors"

Gregga Jordan Smi
Inc. Bruce Gregga,
Jordan, Dan Smies
N. State Pkwy., Chic
312-787-0017; fax: 31
5108; info@GJSInc.c
Style: *"warm, comfo*
edited, architectural"



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"Travel has a huge impact on our decorating: suddenly we're thinking, Let's redo the powder rooms à la Alhambra!"

—Carey Maloney, M (Group)







[top] Decorator Victoria Hagan. [above left and right] Mariette Himes Gomez adds a dash of luxury to her modern interiors. [left] Decorator Tori Golub.

Elaine Griffin Inte
Design 150 W. 123
4th fl., NY 10027; 21
7189; fax: 212-665-71
egriffindesign@aol.c
Style: *"a generalist,*
chameleon"

Albert Hadley Inc
64 St., NY 10021; 21
7979; fax: 212-888-5
Style: *"modern class*

Victoria Hagan Int
654 Madison Ave., N
212-888-1178; fax: 21
0974; www.victoriah
Style: *"perfectly imp*

Mark Hampton, In

Alexa Hampton 6
Madison Ave., NY 1(
753-4110; fax: 212-75
Style: *"classic, eclecti*
less, comfortable"

Amelia T. Handeg
165-A King St., Char
SC 29401; 843-722-9
fax: 843-722-0949;
athinc1@aol.com
Style: *"pared-down t*
with up-to-date ambia

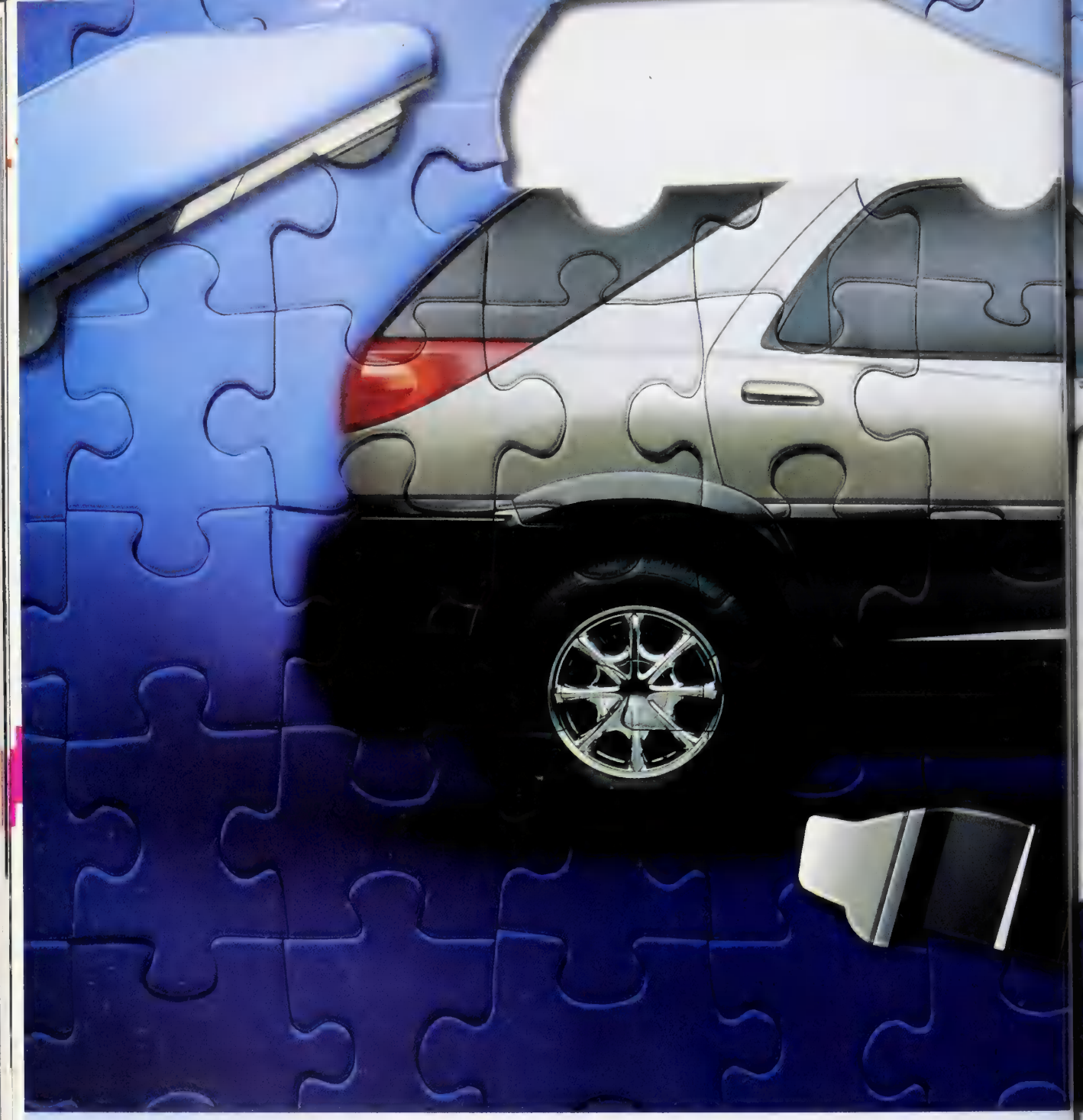
Kelly Harmon Inte
Design 260 W. Char
Santa Monica, CA 90
310-230-6717;
fax: 310-230-6797
Style: *"European Cal*
country"

Ralph Harvard, Inc
177 E. 70 St., NY 100
535-0707; fax: 212-73
Style: *"clean Georgia*

Kitty Hawks, Inc.
136 E. 57 St., Ste. 702
NY 10022; 212-832-3
fax: 212-832-3828;
khawksinc@aol.com
Style: *"eclectic discipl*
traditionalism"

Thad Hayes Inc. 90
Broadway, NY 10007;
571-1234; fax: 212-571
www.thadhayes.com
Style: *"urbane moder*


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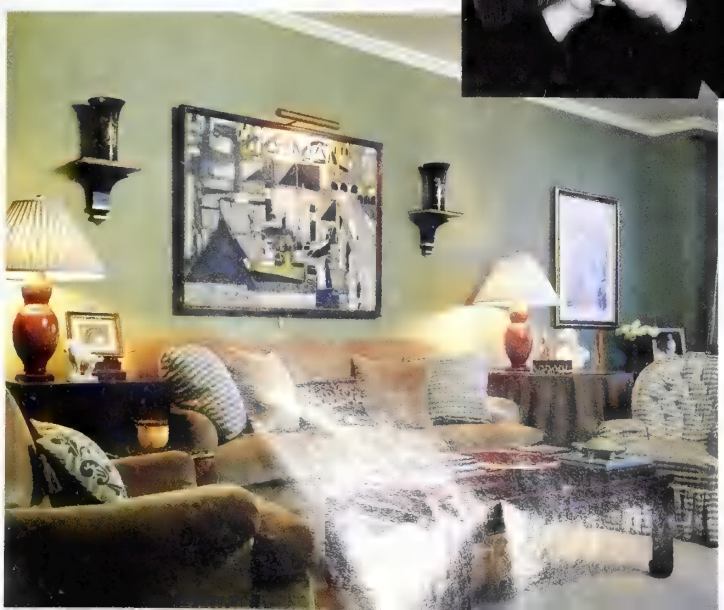




[top and above] Kitty Hawks specializes in traditionalism with an Asian accent. [left] Decorator Kelly Harmon.



[right and below] Alexa Hampton's aesthetic is both classic and timeless.



designers on eclectic

One of the largest decorating movements to take hold during the last ten years is the "eclectic" look, which roughly means rooms characterized by a variety of styles, textures, colors, patterns, and details from different continents and periods. Treated intelligently and artfully, the "eclectic" approach can be dynamite. But when it's handled too quickly or brashly, eclectic can be a bomb. In a distinct 50-50 split, half our list is adamantly for eclectic decoration, while the other half is vociferously thumbs-down. Our experts' steadfast opinions have nothing to do with age, where they live and work, or what style they embrace. Eclectic is a volatile subject!

- **Kerry Joyce:** "Eclectic does not mean anything goes. Ideally, it's a careful balance of old and new, shape and texture, and artfully chosen colors."
- **Aman & Carson:** "It's very tricky. Sometimes that Gothic chair just won't sit comfortably next to that Eames side table."
- **Arthur Dunnam:** "It's what great decorating is all about."
- **William Sofield:** "I'm bored stiff by it. I crave rooms that project coherence."
- **Madeline Stuart:** "In the right hands, like Jacques Grange's, it works. Otherwise, it's schizophrenia."
- **Tom Scheerer:** "It's what great taste is all about: finding a common thread through cultural history."
- **José Solis Betancourt:** "It's an easy way to describe a room with no concept."
- **Priscilla Ulmann:** "Mix it up: it's not much fun to stick to one period."
- **Stephen Shubel:** "For beginners, eclectic works best with a monochromatic palette."
- **Peter Dunham:** "It's the only way to go. Otherwise, rooms look dull and predictable."
- **Jennifer Post:** "It's over."

Jarrett Hedborg/Jeff H
Interior Design 8811 A
Dr., Ste. 11, L.A., CA 900
310-271-1437; fax: 310-27
0369; hedborgid@aol.co
Style: *"mid-century Saua*

William Hodgins, Inc.
232 Clarendon St., Bosto
02116; 617-262-9538;
fax: 617-267-0534
Style: *"clarity, comfort, and care"*

Myra Hoefer Design
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CA 95448; 707-433-7837
fax: 707-433-1163;
mhdivy@aol.com
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Holden & Dupuy Ann Holden, Ann Dupuy
3420 Magazine St., Ste. (
New Orleans 70115; 504
897-1100; fax: 504-897-1
annsquared@aol.com
Style: *"classics with a tu*

Hoyt–Levasseur, LLC Heather Hoyt, Alison Levasseur 208 E. 60 St
Ste. 2, NY 10022; 212-68
0900; fax: 212-688-0638
Style: *"fresh, timeless"*

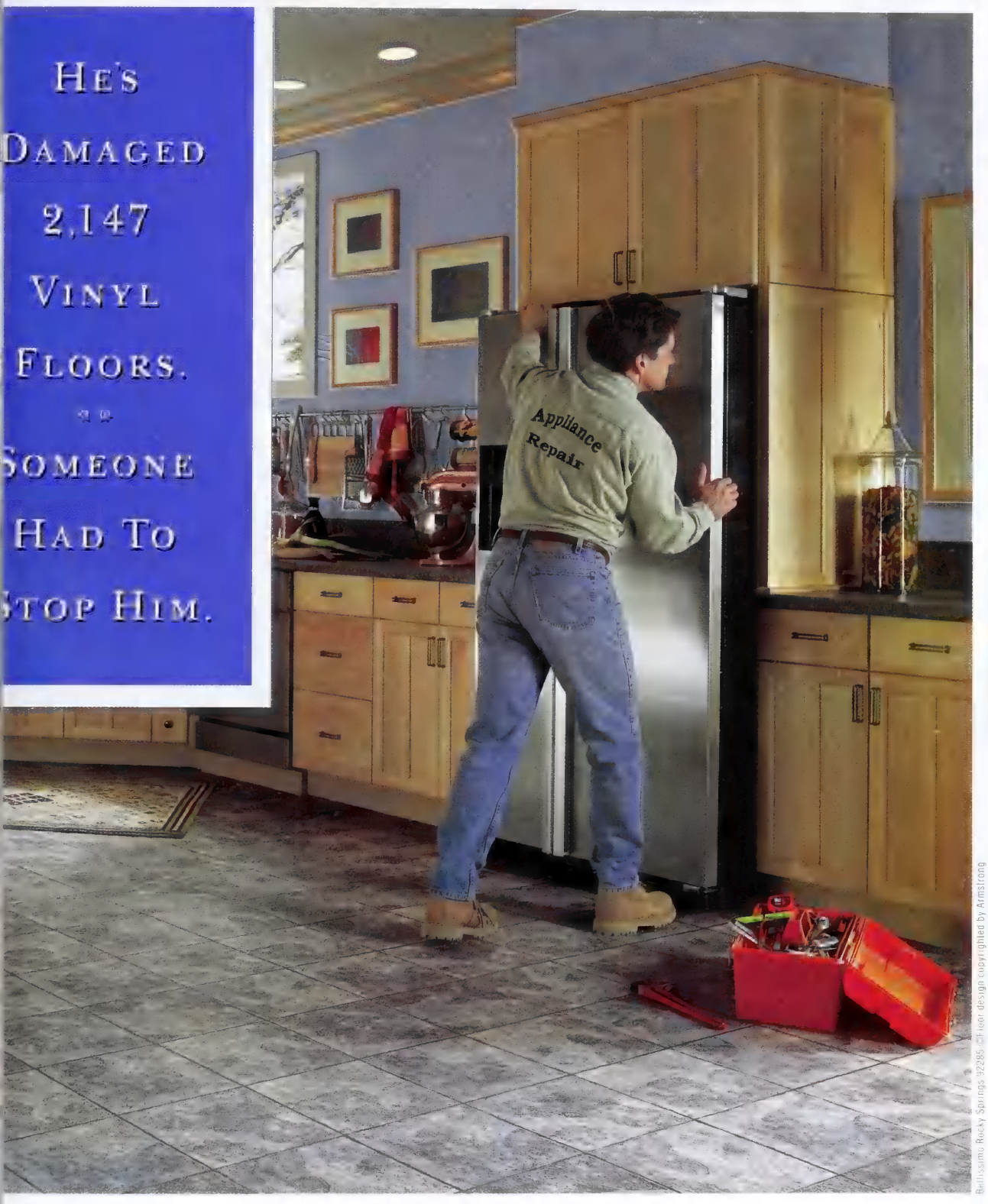
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4949; fax: 323-782-4945
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[above] Understated elegance from Kerry joyce (inset). **[left]** Daring whimsy from Noel Jeffrey.

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—Calvin Tsao



[above] Decorator Thad Hayes. **[right]** Thomas Jayne sheds some new light.



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noelj@noeljeffrey.co
dir-dd.com/noel-jeff
Style: *"timeless, eleg*

Jed Johnson & Ass
Arthur Dunnam, D
Director 211 W. 61 S
NY 10023; 212-489-7
fax: 212-581-0208; w
jedjohnson.com
Style: *"20th-century*

Greg Jordan, Inc.
St., Ste. 4W, NY 100
570-4470; fax: 212-5
Style: *"updated trad*

Kerry Joyce Assoc
115 N. La Brea Ave.,
CA 90036; 323-938-
fax: 323-938-0484;
www.kerryjoyce.com
Style: *"quiet elegan*

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Brooke Huttig, Ce
Kemble, Mimi Mcl
294 Hibiscus Ave., P
Beach, FL 33480; 56
5556; fax: 561-833-3
NY: 917-880-7003
Style: *"personal, col*
comfortable, clever"

Brian Killian & Co
211 N. Old Woodwa
Birmingham, MI 480
645-9801; fax: 248-6
design@bkco.com
Style: *"out of town,*

Kitchell Interior D
Assoc. Nancy Kitc
7522 E. McDonald I
Scottsdale, AZ 8525
0280; fax: 480-951-0
kidaaz@aol.com
Style: *"contemporar*
traditional"

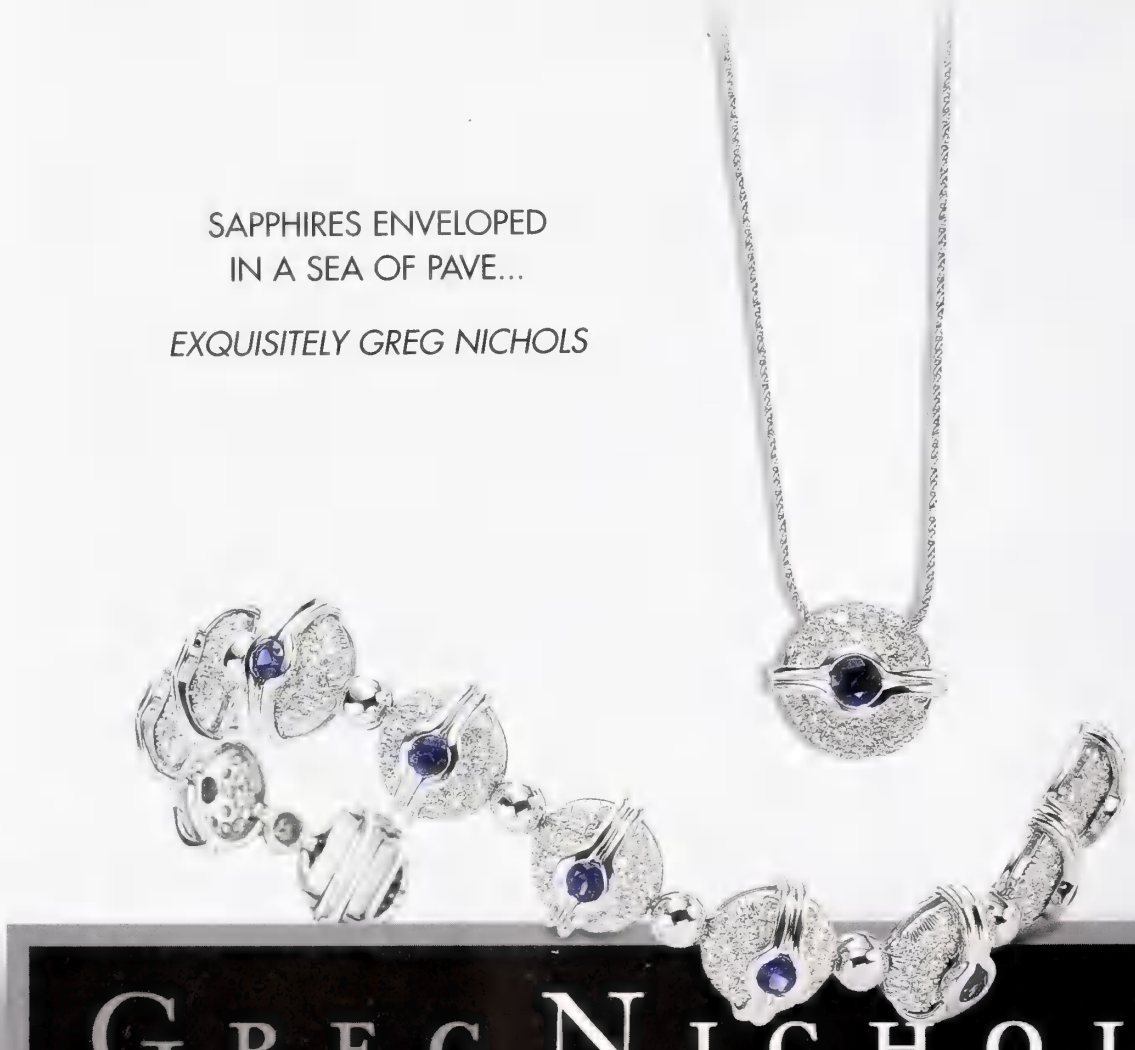
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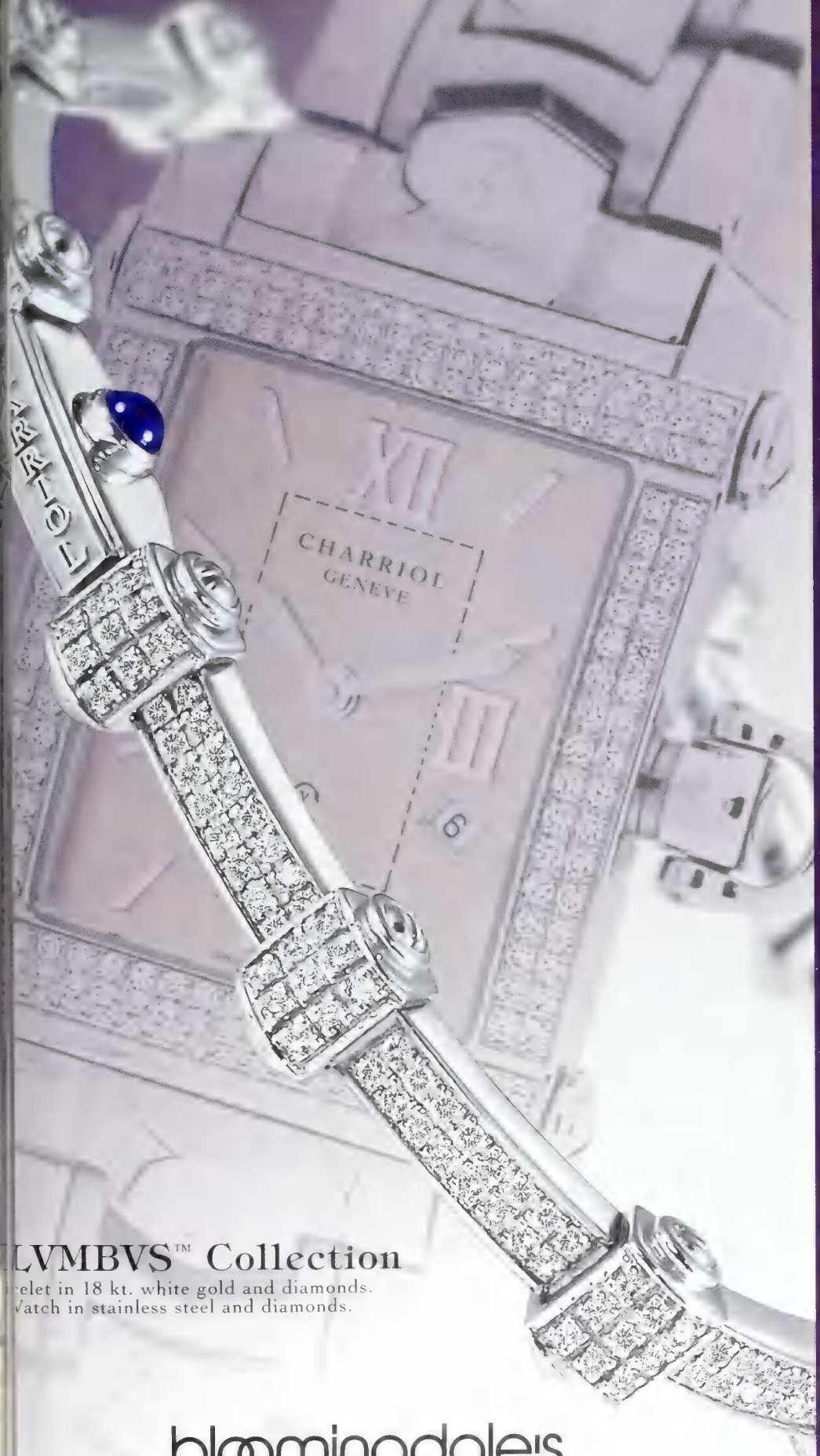


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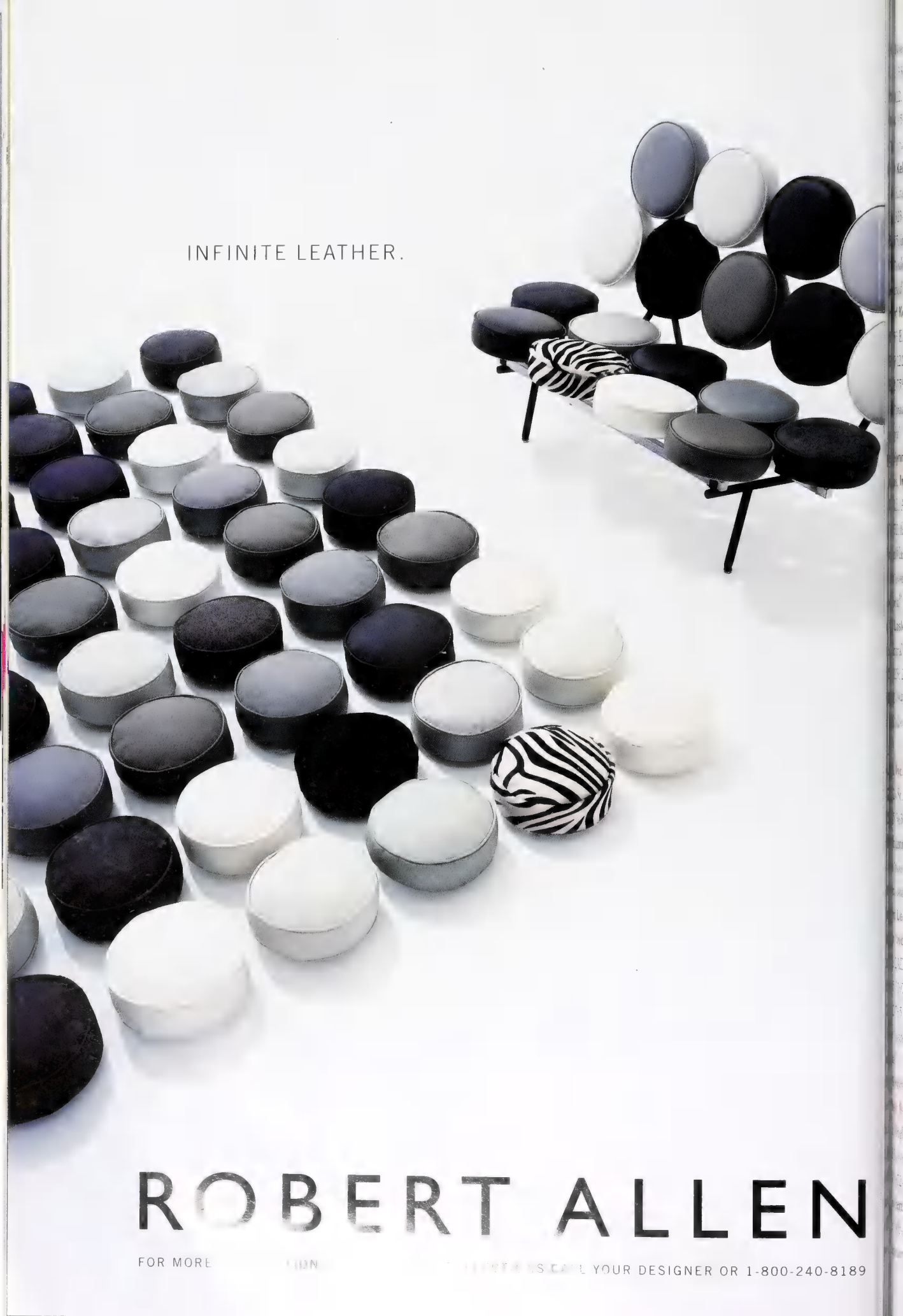
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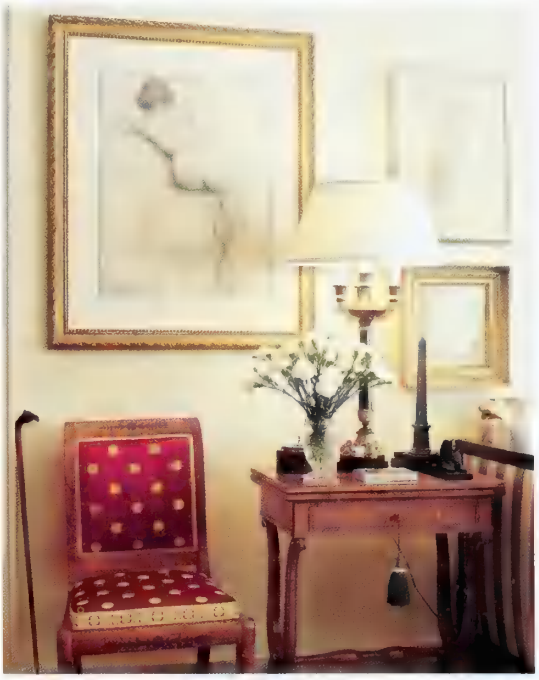
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designers on what impacts decorating today

Beyond specific trends, our top decorators are influenced by the world around them: technology, the media, and global awareness are all reflected in their work. More than 75 percent applaud today's "casual lifestyles," which encourage a more practical, "less grandiose" approach to decorating. So do, they say, good-looking, well-made furnishings available at shops throughout the country. Thirty percent say that fashion has a huge impact on their work, and an equal number give a nod to the reemergence of celebratory colors. Twentieth-century architecture and furniture design is also an important influence.

- **Jenny Armit:** "All designers are influenced by nonstop information from around the world."
- **Thomas O'Brien:** "Architecture and furniture from the 1950s and '60s."
- **Peter Dunham:** "The recent baby boom: more kids equal more casual, better-equipped houses; more personalized decor; and brighter colors."
- **Charles Spada:** "The current feeling that less is more, and that quality outweighs quantity."
- **Orlando Diaz-Azcuy:** "Hotel design."
- **Scott Salvator:** "The power of the media—but can the media cut a swag or make a gathered jabot?"
- **William Sofield:** "Fashion and the flea market, equally."
- **Matthew Smyth:** "Time. Years ago the decorating question was 'How long will it last?' Today, it's 'How long will it take?'"
- **Whitney Stewart:** "The proliferation of innovative lighting."
- **Stephen Shubel:** "French design and brighter colors."
- **Daniel Sachs:** "A new concern for preservation. People are choosing restoration over demolition."









[top to bottom] Artful lines by Richard Lee. Decorator Celerie Kemble. KWID's Kelly Wearstler mixes it up.



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[top to bottom] Jeff Lincoln's perfect frame. An appetizing table by Sally Sirkin Lewis. Mary McGee and her take on modern comfort.





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fax: 212-588-9936
Style: *"traditional"*

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Mallea, Carey Mal
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212-874-0773; fax: 2
6134; www.mgroupc
Style: *"appropriate*

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249-4466; fax: 212-7
macIILLC@aol.com
Style: *"clean, imagi*
eclectic"

Mallory James Int
Mallory Marshall,
Light 200 Danforth
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773-0180; fax: 207-7
www.malloryjames.
Style: *"rather plain*
from Maine"

Peter Marino + A
Architects 150 E.
NY 10022; 212-752-
fax: 212-759-3727
Style: *"modern luxu*
incorporating art"

McAlpine Tanker
Architecture Bob
McAlpine, Greg T
644 S. Perry St., Mo
AL 36104; 334-262-
fax: 334-269-1637; v
mcalpinetankersley.
Style: *"intimate an*

Josie McCarthy A
4438 Travis St.; Dal
214-954-0888; fax: 2
1207; josiermccarth
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[above] David Mitchell's inviting aura. **[left]** Architect Peter Marino.



[right] Decorators Hermes Mallea and Carey Maloney of M (Group). **[below]** Home sweet home with David Netto.



designers on clients

Boy, did we ever get an earful about what sparks a successful decorator-client relationship. Nearly all of our respondents tell us that "listening to" and then "satisfying" a client's wishes is their top priority. Almost 90 percent say that the first question they ask a prospective client is "Why did you choose me?" Others emphasize the importance of agreeing on a budget. And many told us how they stress to new clients that interior-design projects often take twice as long as originally planned.

- **Libby Cameron:** "The first question I ask a prospective client is 'How long have you lived here?'"
- **Darryl Carter:** "The first conversation starts with 'Tell me about your lifestyle.'"
- **Eric Cohler:** "I always ask, 'How do you live now, and how do you want to live in your redesigned space?' People's perception of themselves may change, but it is rare for them to change the way they live."
- **Barclay Fryery:** "I ask what their astrological sign is and I ask for their Chinese birth year. I also have their charts done to assure compatibility."
- **Sally Sirkin Lewis:** "I ask their desired time frame for completing the project."
- **Thomas O'Brien:** "It's important to establish early on how much clients understand about the design process. They should understand the process and the services I will be providing."
- **Frank Randolph:** "The first words out of my mouth are 'What is your personal style and what do you seek?'"
- **Eve Robinson:** "I ask how they would like each and every room to function."
- **Larry Laslo:** "I pose three questions: Who are you? What do you hope to achieve? and How much do you want to spend?"

Richard Mishaan D
LLC 150 E. 58 St., 2
NY 10155; 212-223-7
fax: 212-223-7526; w
homerdesign.com
Style: *"French mode*

David H. Mitchell &
1734 Connecticut Av
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20009; 202-797-0780
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Style: *"livable mode*

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house"

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0036; fax: 212-545-0
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1612; nasser@nassern
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David Netto Desig
270 Lafayette St., NY
10012; 212-343-7415;
fax: 212-343-7416;
www.davidnettodesig
Style: *"young Park A*

Dana Nicholson St
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fax: 212-941-9193;
nicholsonstudio@aol
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dramatic edge"

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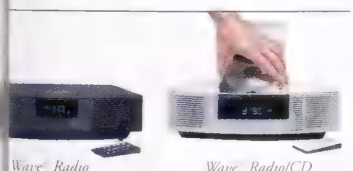
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[left] Eclectic energy by Nasser Nakib. **[below left]** Decorator Suzanne Rheinstein.



[below] Pierce/Allen's colorful spirit. **[below right]** Designer Thomas Pheasant.

"You've got to be brave—decorating is not for the faint of heart"

—Tom Beeton





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0505; oetgen@bellsouth
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DC 20007; 202-337-659
fax: 202-342-3941; info@
thomaspheasant.com
Style: *"modern tradition*

Pierce/Allen Michael
Pierce, DD Allen 80
Ave., Ste. 1602, NY 1001
627-5440; fax: 212-727-1
info@pierceallen.com
Style: *"eclectic, colorful modern"*

Jennifer Post Design,
25 E. 67 St., NY 10021;
734-7994; fax: 212-396-2
jpostdesign@aol.com
Style: *classical contempo*

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St., #15, NY 10003; 212-
2027; fax: 212-243-7478
mrintdsgn@aol.com
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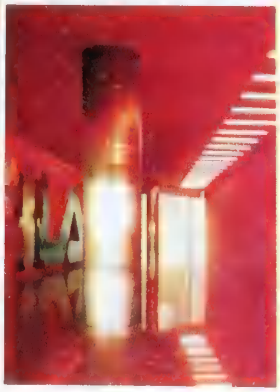
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[above] Eve Robinson goes by the book. **[right]** No holds barred from Scott Salvator.





[above] Shelton, Mindel's architected sleekness. **[right]** Randy Ridless deeply indulges.



designers on ceiling heights

Making oppressively low ceilings appear more airy and graceful is one of the most nightmarish tasks an interior designer can face. Coaxing a short, squat room into something slightly less claustrophobic requires artful dodging and a battery of clever solutions. Surprisingly, 7 percent of our decorators actually like low ceilings, saying that they give a "sweet coziness" to a room. The other 93 percent, however, do everything in their considerable powers to alleviate the cramped effects of a ceiling that's less than eight-and-a-half feet above the floor. Vertically challenged spaces are a challenge, but here's how they cope.

- **Mallory Marshall:** "Always, always, always take window curtains up to the ceiling and keep them trimmed like a good sail—simply. Forget that old 'white ceiling' rut; be sure you tint your ceiling's paint or change its finish."
- **Clodagh:** "Low ceilings look better if you pull out the moldings."
- **Bobby McAlpine:** "Accentuate a low ceiling for the asset it is. Play up the intimacy with deep color and texture."
- **Celeste Cooper:** "Don't fight them—paint horizontal stripes on the walls!"
- **Josie McCarthy:** "Transform them by injecting verticality in the room: raise doorframes and use tall mirrors."
- **Martin Raffone:** "Short rooms look great with low, modern furniture. Mix in a few tall antique wing chairs and paint the whole space a high gloss."
- **Lynn Morgan:** "Remove the ceiling plaster, expose and whitewash the beams, and add Italian cable lighting."
- **Richard Mishaan:** "Short walls can be made to feel much taller by using up-lights in the evening. Floor-to-ceiling curtains work wonders as well."

Suzanne Rheinstei
Assoc. 817 Hilldale
W. Hollywood, CA 9
310-550-8900; fax: 31
5864; www.srandasso
Style: *"streamlined t*

Katie Ridder Desig
Decoration 1239 B
Ste. 1604, NY 10001;
779-9080; fax: 212-4
kridder@katieridder.
www.katieridder.com
Style: *"classic moder*
European influence"

Randall A. Ridless,
315 W. 39 St., Ste. 15
NY 10018; 212-643-8
fax: 212-643-8155;
randallridless@msn.c
Style: *"warm, chic tr*
with modernist eleme

Eve Robinson Asso
2112 Broadway, Ste.
NY 10023; 212-595-0
fax: 212-787-5021
Style: *"luxuriously s*
toric, and modern"

Daniel Romualdez
Architects 119 W.
NY 10011; 212-989-8
fax: 212-989-8986;
dra@dr-arch.com
Style: *"very edited, u*
classical"

Scott Salvator, Inc
79 St., NY 10021; 212
5355; fax: 212-861-95
scottsalvator@nyc.rr.
Style: *"M-G-M Euro*
South Beach"

Tom Scheerer Des
81 Irving Pl., NY 100
529-0744; fax: 212-52
tscheerer@aol.com
Style: *"relaxed mode*

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Priscilla Ulmann 3
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- Paint roller and tray
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Steps:
1. Coat wall with True Value E-Z Kare Latex Eggshell Enamel Sugar Cookie #453 and let dry. Prepare glaze coat by mixing one part True Value E-Z Kare Latex Eggshell Enamel Topaz #585 with two parts glaze.
2. Place a workable amount of glaze mixture into tray. Bunch up rag and dip it into glaze. Remove excess.
3. Quickly dab rag over your base coat. Change hand positions and angles to add variety to your pattern.
4. After a dozen dabs, select a new rag and repeat until you're satisfied with the look you've achieved.

Colors Shown:
Sugar Cookie #453 (Base)
Topaz #585 (Top Coat)
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Tips:
1. Dark colors tend to show imperfections, so prep the surface thoroughly. Be sure to fill in all cracks, holes and blemishes.
2. Use multiple coats of paint, as darker tones don't cover as well as lighter colors. Always strive for even coverage.
3. Paint "wet onto wet." Paint blends better before it dries. If paint is allowed to dry too soon, you'll see variations in the final color.

Color Shown:
Ruby Slippers #2019
Actual color may vary.

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HOW TO PAINT CLOUDS



Things You'll Need:
- True Value Paint
- Paint roller and tray
- Synthetic sponge (medium to large)
- A cloud photograph for reference

Steps:
1. After painting wall(s) with True Value Kids Play Colors Latex Satin Enamel Columbia Blue #1381 and allowing to dry, pour white paint into tray.
2. Trim edges off sponge with scissors. Holding damp sponge flat, dip into paint and sponge onto wall.
3. Make clouds in a free-form shape. Use more paint in the center of the clouds and less as you move toward the edges. Make clouds various sizes.
4. Leave some blue showing through the white for a transparent look.

Colors Shown:
Columbia Blue #1381
Lucky Star #69 (White)
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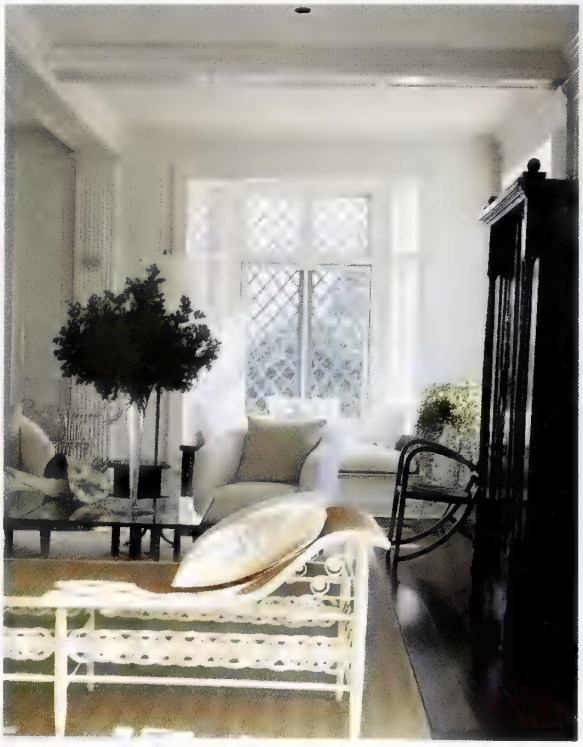


"Small spaces look wonderful in cognac browns and toffees"

—Carl D'Aquino



[top and below] Architect Alison Spear melts decades into one moment.



[above] Modern opulence by Sills Huniford. **[left]** Stephen Shubel stripes it rich.



Shelton, Mindel &
Peter Shelton, Le
216 W. 18 St., PH, N
212-243-3939; fax: 2
7310; smaconnect@
Style: *"intelligent, s refined"*

Stephen Shubel D
11 Ross Common, R
94957; 415-925-933
415-925-9382
Style: *"comfortable*

Sills Huniford Ass
Stephen Sills, Jam Huniford 30 E. 67
NY 10021; 212-988-
fax: 212-988-2006
Style: *"classical dec*

Sharon Simonaire
216 W. 18 St., Ste. 1
NY 10011; 212-242-
fax: 212-242-1037;
ssimonairedesign@a
Style: *"discipline an*

Siskin Valls, Inc. P
Siskin 21 W. 58 St.
NY 10019; 212-752-
212-752-3935; siskin
Style: *"well-edited*

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fax: 310-315-3059; i
michaelsmithinc.co
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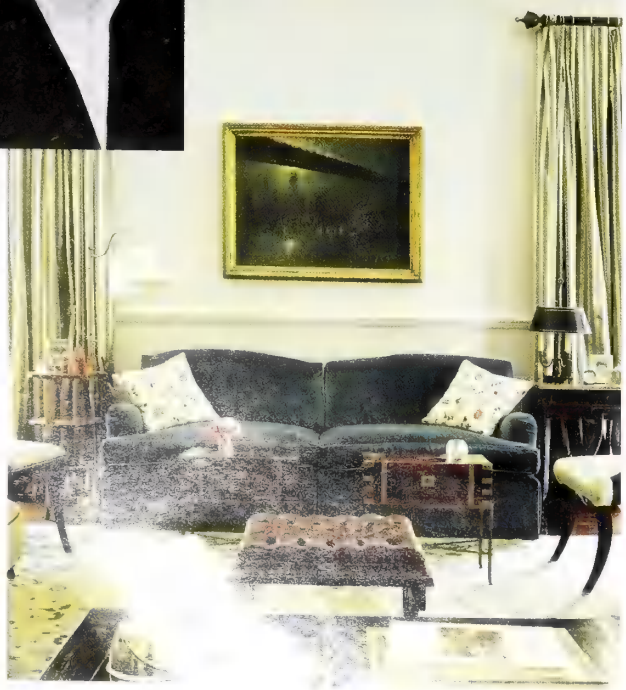
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[above and right] Rose Tarlow doesn't mess with tradition. **[below]** Decorator Matthew Patrick Smyth. **[bottom]** Madeline Stuart's soft sophistication.



designers on color

Only two decorators from our 100-plus roundup prefer white or white-on-white color schemes. About 20 percent say that they prefer to work with pale, chalky, or muted pastels, and about 10 percent think beige, greige, gray, or sand is the key to "timeless comfort and elegance." On the other side of the color wheel, a whopping 70 percent report that they are enraptured with "unexpected," "exotic," and "pulsing" combinations of rich, deep, or bright tones. As expected, color preference is the most personal of all decorators' proclivities.

- **Thad Hayes:** "Neutral monotones always and everywhere."
- **Easton/Moss:** "Lettuce-green, lavender, and champagne."
- **Tom Beeton:** "Buff, eggplant, coral, saffron, and shocking blue—the colors of the Portuguese Algarve."
- **Myra Hoefer:** "Shiny orange gives a warm glow."
- **Alessandra Branca:** "Naples-yellow walls with taupe trim and red accents."
- **Vicente Wolf:** "White walls, white floors, and white slipcovers."
- **Rose Tarlow:** "Very pale pink instead of the usual white."
- **Laura Bohn:** "Sherwin-Williams Sparkle Green SW1704 (pale acid-green) on walls, Euro-Gray SW1157 (soft taupe) on trim and doorways. Pale limestone floors in Bulgarian white."
- **Todd Black:** "*The Preppie Handbook* revisited and revised: midnight-blue walls, Key lime–green upholstery, and splashes of citron."

Solis Betancourt
Solis Betancourt Connecticut Ave. N Washington, DC 20 659-8734; fax: 202-(jsolis@solisbetancou **Style:** *"simplicity, n and Old World char*

Charles Spada Int 1 Design Center Pl., 547, Boston 02210; 0008; fax: 617-951-9 antiqueson5@aol.co **Style:** *"updated clas*

Alison Spear, AIA 131 E. 70 St., #3E, N 212-439-8506; fax: 2 8509/180 NE 39 St. Miami, FL 33137; 3 1200; fax: 305-438-1 alison@alisonspeara www.alisonspearaia. **Style:** *"simple archi envelopes, multi-per furnishings"*

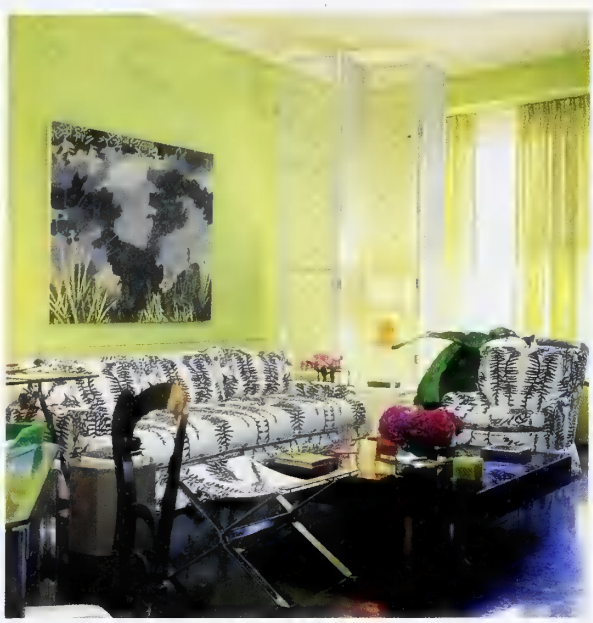
Whitney Stewart Design 6201 Verne Bethesda, MD 2081 320-2434; fax: 301-3 wsinteriordesign@c **Style:** *"neo-Europea*

Madeline Stuart & Inc. 630 S. La Brea L.A., CA 90036; 32 3305; fax: 323-935-3 **Style:** *"timeless sop without pretense"*

Studio Sofield Wi Sofield 380 Lafaye NY 10003; 212-473- fax: 212-473-0300; c studiosofield.com **Style:** *"modernism not austere"*

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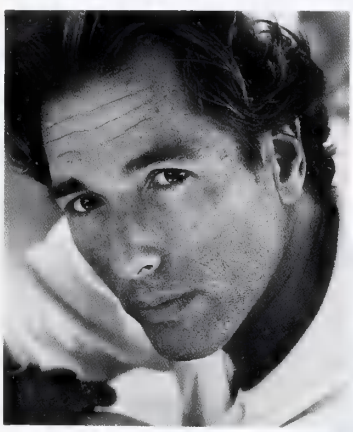
"The best advice I ever got from David Hicks was always to start with the floor"

—Peter Dunham





[top] Peter Vaughn shakes things up. **[right]** Architects Calvin Tsao and Zack McKown.





[above and right] Peace and harmony from Vicente Wolf.

Rose Tarlow–Mel
House 8454 Melro
L.A., CA 90069; 32
2202; fax: 323-658-
www.rosetarlow.con
Style: *"traditional u*
an eccentric viewpoi

Tsao & McKown
Architects Calvin
Zack McKown 20
St., 10th fl., NY 100
337-3800; fax: 212-3
tsao@tsao-mckown.
mckown@tsao-mck
Style: *"pared-down*

Peter Vaughn Dec
139 E. 66 St., #4S, N
212-570-0417; fax: 2
2895; albrizzi@msn.
Style: *"Benzedrine*
jet-set Jambalaya, m
middlebrow, cocktai
Shaker"

Bunny Williams,
306 E. 61 St., 5th fl.,
10021; 212-207-404
fax: 212-207-4353; v
bunnywilliams.com
Style: *"comfortable*
with a blend of style

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Interior Design, I
Paul Wiseman 63
Bruno Ave., San Fra
94107; 415-282-288
415-282-2896; www.
wisemangroup.com
Style: *"modern, trad*
and exotic"

Vicente Wolf Ass
333 W. 39 St., 10th f
10018; 212-465-059
fax: 212-465-0639
Style: *"clean, comfo*
and balanced"





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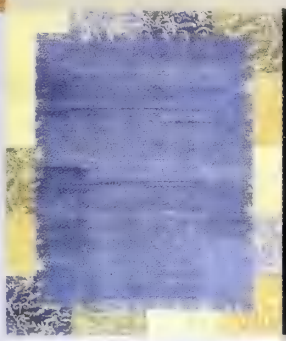


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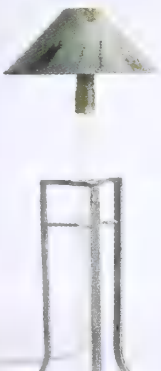
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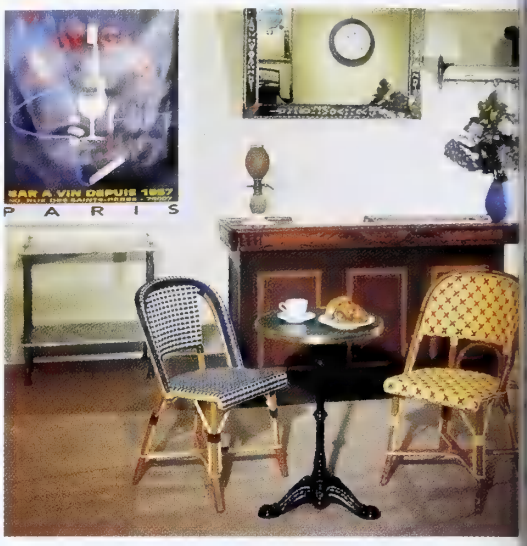
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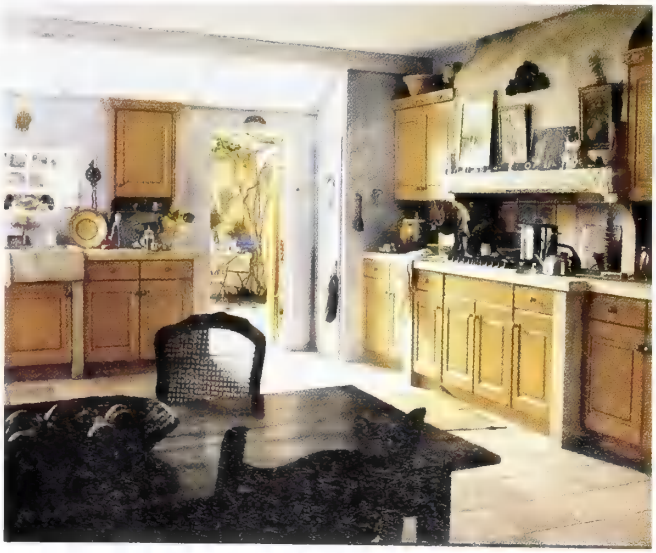


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Art-Lore Paintings	710
Atlas Wall Coverings	502
Auffray & Co., Inc	804
Baccarat	Third Floor
Baker Furniture	Third Floor
Baker Knapp & Tubbs, Inc	Third Floor
Barca Lounger	502
Bellecour, Inc	407
Benica Foundry & Ironworks	701
Michael Berman Furniture	1211
BKT Decorative Accessories	Third Floor
Blair House	914
Bograd Kids	424
Bokara Rug Co	1002
BPI	1611
Eric Brand Furniture	1211
Brookhaven Cabinetry	815
Bright Chair Company	1511
Burton-Ching	812
Café Lexington	First Floor
Calger Lighting, Inc	434
Carpets by Sanford-Hall	400
Casa Nova	1111
Catherine Lagot Artisans de France	407B
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Century-Furniture	904
Century-Harden Interiors	904
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Connoisseur Gallery	710
Côte France	1201
Council Craftsman	914
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CS International Design Group	1205
Custom Furniture & Interiors	1110
Cymann	436
Dapha Ltd	Third Floor
Dana Creath Lighting	710
Dar Ran	1514
David L.	101/200
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Design Impressions	914
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Excelsior Design Inc	711
Fabrizi Custom Furniture	1012
Farallon Lighting	436
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Flat Rock Furniture, Inc	1115
Flourishes, Inc	414
Fortuny Lamps By VS	1206
Frederic Williams Interiors, Inc	611
FR Resources Inc	615
Furniture Guild	914
Gans Brothers Inc	1[illegible]
Giemme USA	210
Giorgio Collection	615
Girard-Emilia Custom Wood Floors	902
Gordon, Arthur Associates	1401
Grange Furniture, Inc	20
Greater NY Home Furnishings Assn	[illegible]
Grenlund T.O. Co.	[illegible]
Habersham	[illegible]
Hancock & Moore	[illegible]
Harden	[illegible]
HBF Hickory Business Furniture	[illegible]
HBF Textiles	[illegible]
Hothouse [illegible] Fabrics	Third Floor
Huista	1211
Collection Philippe Hurel	1211
Gary Hutton Designs	1211
IDC Signature Textiles	702
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Isenhour Seating	710
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Julia	202
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Kittinger Furniture	801
K.M.K. Custom Cabinetry	1211
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Sherrill	914
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Stephanie Odegard Co., Ltd	1206
Sterling Collection	710
Stout Decor Fabrics	611
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Terra	701
Tomlinson & Groom	801
[illegible] & Company Antiques	615
[illegible] Standard Furniture	815
Traditional Imports	706
[illegible] Interiors Inc	417
[illegible]	701
[illegible]	914
[illegible]	1012
[illegible]	611
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Victor, E.J.	Third Floor
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White Craft	701
Wolf-Gordon	414
Woodard	701
Woodlore	610
Wood & Hogan, Inc.	812
Wood-Metal Institutional Cabinetry	815
Wood-Mode Cabinetry, Inc	815
Ycami Edizioni/Frederic Williams	611
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All Seating	1510
American Seating	1615
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Arcadia	1615
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Berco	1301
Bisley Office Furniture	1610
BK Barrit	1610
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Bright Chair Company	1511
Caf/Cape	1301
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Chromcraft	1310
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CN Associates/IEI	1501
Collins & Aikman/Monterey	400
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GFX and OPS Panel Systems	1410
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H. Dolin Stewart	
Hag, Inc.	
Halcon	
Harvard Seating	
Haskell	
Hauser Contract	
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Smith/McDonald Accessories	
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Teamboard	
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charlotte's web

Decoration 411

{The Web is your one-stop design shop}

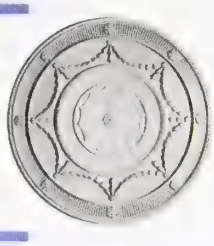






Hardware Store

Fittings and fixtures can make or break a room. For one-of-a-kind and reproduction piece **www.houseofantiquehardware.com,** or **www.crowncityhardware.com** for more knobs, handles, and hinges. The people at **www.fixture.com** stock kitchen, bath, and lig options; even more lighting can be found at **www.homelighting.com,** which has one o most exhaustive links page Charlotte has ever seen.

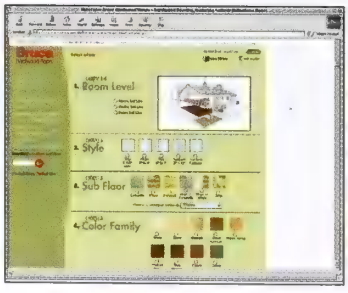


Molding Pattern

Finding the right molding used to be a chore, but wait until you see all domes, pilasters, and capitals on **www.felber.net.** More than 1,000 designs are available through **www.moldings.ca.** Commission the fin ing touch with gilding services from **www.americanburnish.com.**

Wall Mart

Aside from the pros at **www.decoratewaverly.** (kudos to the helpful how-to feature), Charlotte found that the Web is not the best place to find wallpaper or fabric. Paint, however, is more abundant— Charlotte is partial to **www.finepaints.com,** the exclusive importer of Schneider paint.

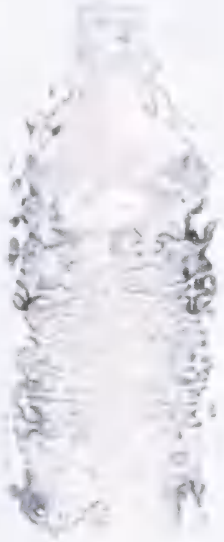


Completely Flo

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Home Turf

Charlotte is not one to toot her own horn, but **www.housebeautiful.com** is ground zero for window Try out a variety of styles and get the skinny the trade with the online glossary.



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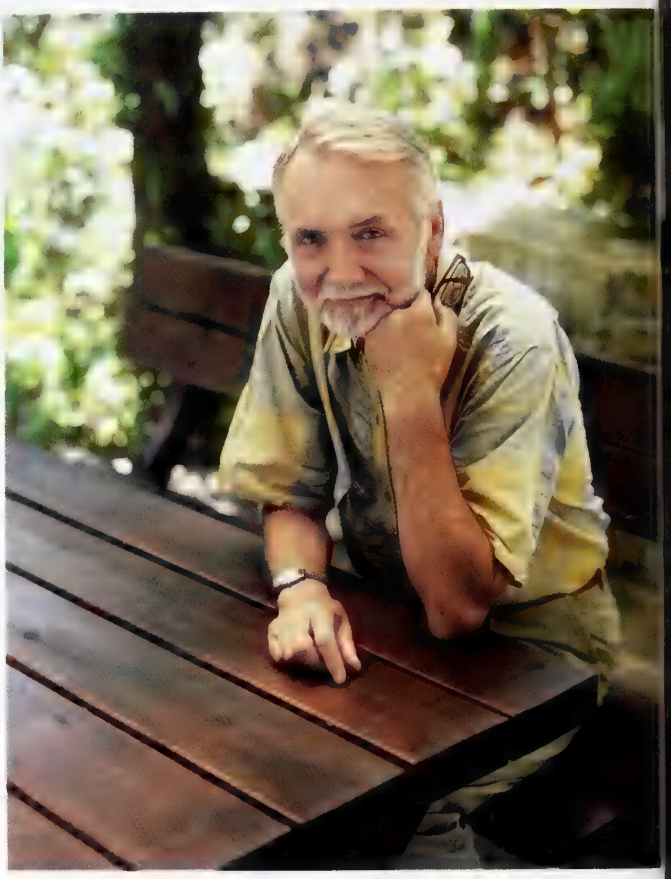
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Photographer: STEPHEN WRUBEL

More Light

{Helsinki's perpetual winter darkr sent Barry Unsworth into Umbria's open arms



English man Barry Unsworth at his home in Umbria, where he lives with his Finnish wife. His novel *After Hannibal* takes place in the same region and deals with expatriate life.

THE RECOGNITION THAT WE HAD COME to the end of Finland, the end of the apartment in the Helsinki suburb, came—for me, at any rate—at about 3 P.M. one day in mid-December. The temperature outside was well below freezing, but you would never have had the slightest suspicion of this inside the apartment, Finnish heating systems being among the best in the world. It was beginning to get dark. More accurately, it was beginning to get darker. I realized that it had never in fact been light. Not that day, nor the day before, nor the day before that. I had been working all day at my desk, which was right up against the window—a very large window, taking up most of the wall; in spite of this, I had been obliged to work by electric light the whole time.

"More light!" Goethe exclaimed on his deathbed—they were his last words. Whether he was requesting light for the spirit or the eyes is still disputed. My wife and I felt we needed more of both sorts. Italy was the [illegible] we jointly decided—a decision helped by the fact that my wife speaks [illegible]

We had [illegible] ment was [illegible]

building. Since I had come there to live, much had changed. In the first years, from the living-room window you enjoyed a superb view of a majestic evergreen forest rising unbroken to the horizon. Standing on the narrow balcony looking out, you had a sense of space and openness that was almost dizzying. At night the only lights were those marking the sinuous line of the road to Helsinki, ten miles away. Our block was the last; beyond it there was nothing but open country. When there was snow, you could put on skis and follow the tracks for mile after mile through woods and fields and across iced-over lakes and see no houses and hear nothing but the swish of your skis. There was a river, and in the summer bird-cherry trees flowered along the banks, and we saw wild lupines and nesting larks in the meadows.

But all the while there were >





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schemes afoot that we knew nothing about—until we saw the excavators. In what seemed an astonishingly short period of time, this wonderful wilderness was tamed for good, dotted with housing developments—rows of identical, boxlike bungalows—and crisscrossed with superfluous roads. The ski tracks were no more, the larks departed, the lupines disappeared under pavements and car parks. This could be viewed as progress, and I suppose what one feels about that depends on what one stands to lose or gain. For us it was as though, without having moved, we found ourselves in a totally different place, one we didn't like nearly so much.

We sold the apartment and bought a house in Umbria, in central Italy, close to the southern shore of Lake Trasimeno. The saga of buying houses in remote foreign places and having them done up has often been told. We endured all the usual frustrations and anxieties. Ours was a typical Umbrian farmhouse in that the ground floor had never been lived in, not by humans at least—pigs and cows and chickens had inhabited it from time to time in the hundred years or so of the building's existence. It had earth floors and roughcast walls and wonderful oak beams and huge vats where generations of proprietors had made their wine. There was no interior staircase; the upper floor was reached directly from outside. We had moved to an earthquake zone, special building regulations ha be observed. The well was ina quate for our needs and a new had to be sunk; we called on th vices of a local water-diviner, w came armed with a forked haz wand and in no time at all dete water at a depth of 60 meters.

Eight years on, these variou matters have been dealt all that wear and tear o nerves more or less forg ten. The place is pretty what we wanted, what had visualized when we it for the first time. We had the beams sandblas clean of varnish, and arches pu the walls wherever possible, to more sense of space. We have *cotto* floor tiles throughout and installed wood-burning stoves; have had an extension built on one side of the house, with gue rooms below and a flat roof th

{ nightingales fireflies }



a terrace with a view of the ains. We are in the foothills Apennines here, and the d slopes all around us are l with olives and vines. We ted those immediately around ise into a garden. We grow s and apricots and figs—all hat need hotter, longer sum- an Finland can provide. climate here is violent in way, with torrential rains mn and early spring and for- e gales in winter. But there basic predictability to it, the freakish weather of years. You can count on htingales in May; the fireflies ; the drowsy, cicada-loud ons of summer. And even in ths of winter there are sunny nd you feel the warmth and ou are a good way south, he road to where the oranges Like most good northerners— e is Finnish and I am British—we both wallow in this feeling. Above all, there is space. We have rediscovered the sense of space that we were robbed of in Finland by those building projects. We have only five acres, but there are no roads of any size anywhere near us and very few houses—our nearest neighbor is a ten-minute walk away, higher up the hill. It is an experience that never palls, to walk out of your door and go on walking and still be on home ground. From the window of my study I look across a broad valley to the beginnings of the mountains. On some of the nearer hills there are little walled towns that go back to Etruscan times. And invariably, in every one of these towns, there are beautiful things to see: an altarpiece, a statue, a bell tower, the molding around a doorway. The trip is always worthwhile.

There are snags, of course. In spite of our being only a dozen miles or so from Perugia, the provincial capital, the electricity supply is erratic. And we are strangely vulnerable to lightning; we have to unplug the television set and computer whenever there is a threat of stormy weather, otherwise they could well be wrecked—something that has happened a couple of times. And while Italian drivers have a good deal of panache, they tend to be dangerous. Worst of all, we have no protection in law against the hunters, who are allowed during the season to come on our land and blast away at small, inoffensive creatures. We like it here a lot—we don't often think of moving—but when we do, it is the hunters who are uppermost in our minds.

I don't think we'd go back to Finland, though. We've got the essential Finnish thing here, and that is the sauna. Finns can't do without it, and I have become addicted, too. >



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places

One brother-in-law came all the way from Helsinki in a truck, bringing with him everything: the stove, the wood for the benches, the panels of pine for the walls. Another came for a couple of weeks and built the sauna for us, as a present. (One of the many attractive things about life in Finland is the tradition of neighborly help in building.)

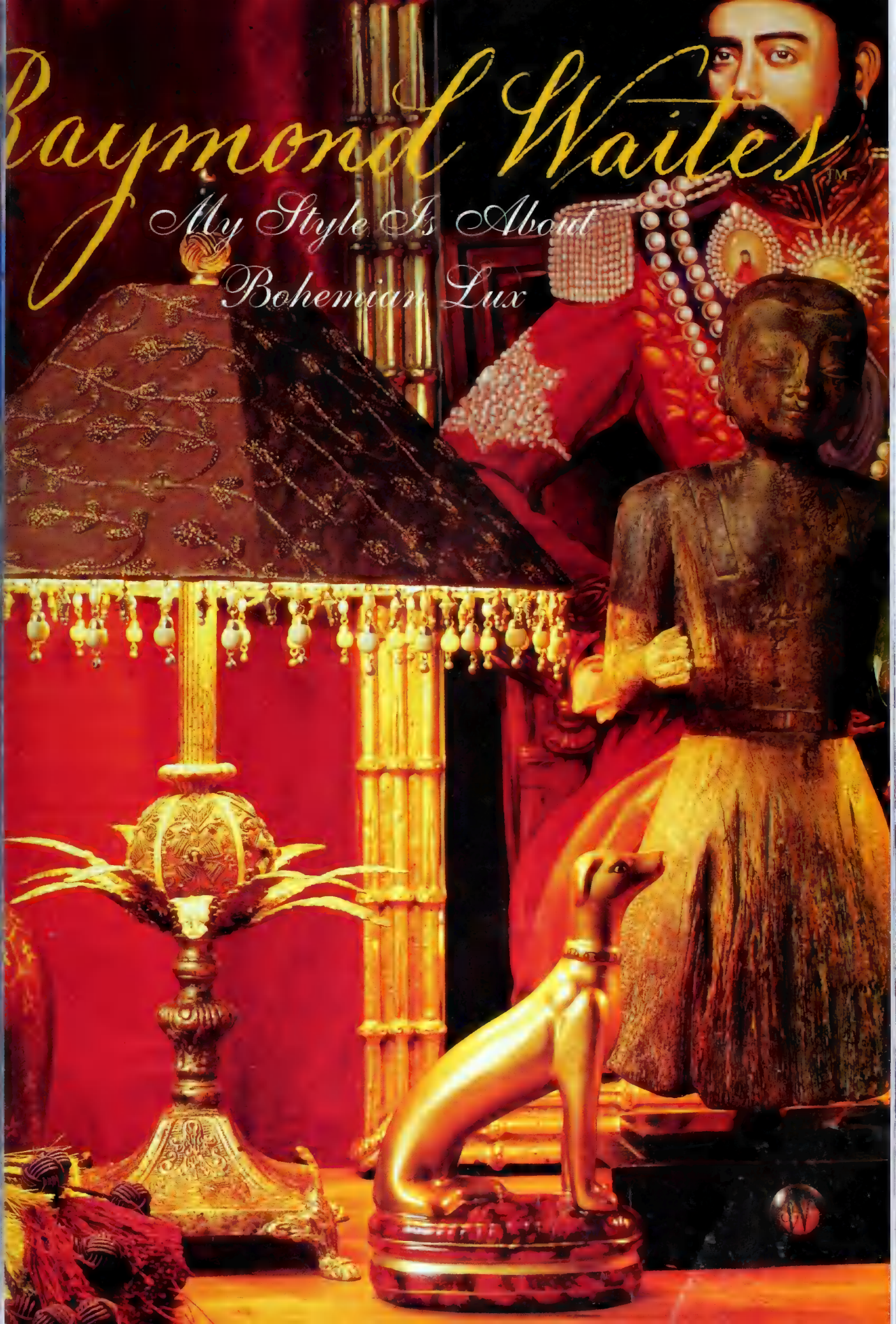
No, if we moved again it would be to somewhere new. Neither of us likes going back on our tracks. However, it is natural sometimes to feel nostalgia for your homeland, as well as places you have lived in and very much liked. That swish of the skis, those vast forests of spruce and pine, the great lakes like inland seas, the granite outcrops with their beautiful pinkish color, the quayside fish market in Helsinki where the fishermen sing songs of the islands, the faded splendor of the Art Deco restaurant at the railway station, the drama of the seasons. Paradoxically, it is effects of light I miss most. Not that sad twilight of mid-December that precipitated our move, but the brilliance of sunshine on snow, the spectacular March sunsets, the silver luster on the birch trees—nowhere else have I seen such splendid silver birches. Then there is that unearthly, all-pervasive glow of the summer nights, canceling the borders between the zones of night and day.

But there is one effect of light that belongs to our part of Italy alone. It comes between sunset and dusk in the summer months, visiting the slopes of the hills with a uniquely soft radiance. Because there is no visible source in the sky, it seems like a property of the earth itself, a light from below, a kind of benediction.

You can't have everything, or so they say. I'm still not quite convinced of it. ●

*Barry Unsworth is the author of more than a dozen novels, one of which—*Sacred Hunger*—won England's prestigious Booker Prize in 1992. His latest is* Losing Nelson.




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Writer: CAROLYNE ROEHM

{The agony and the ecstasy of renovati

Restoration Drama



While renovating her home in Connecticut, Carolyne Roehm kept meticulously organized folders for each room.

THE FIRE CAME AT A TIME—THE BEGINning of a new year—when I really thought my life was coming back together. But in an instant my newly renovated kitchen, flower room, redecorated bedroom, and guest room were all ashes. Weatherstone, my ever-changing and -challenging project, was gone.

My home in northwest Connecticut was a special place. It was where I found security and solace through a difficult period, and inspiration and peace during better times. The house, a crumbling Georgian-style beauty, wasn't perfect, but during the past 17 years I had lovingly restored it, built and added to the gardens, and decorated and redecorated as my style evolved. The house grew as I grew.

After two days of staring in shock at the smoldering rubble, I contemplated moving and starting over again. Experts told me that it would be easier and less costly to knock down the remaining stone shell than to attempt a renovation. But Weatherstone is a historic landmark, a pre-Revolutionary house once occupied by an early governor of Connecticut, John Cotton Smith. I felt an obligation to restore it. But where to start? While I wanted the 18th-century exterior to remain the same, the interior had been reconfigured so many times that I felt under no obligation to adhere to an architecturally correct layout.

As I looked at the empty canvas, unencumbered by floors or walls, I immediately had a vision of what I wanted: a grand double-height room, cobbled together from six smaller rooms on two stories. I had always loved the architectural detailing of the great classical orders, and >

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now I wanted to create a house of such beautiful ornamentation that the rooms could stand alone without the addition of a single piece of furniture.

To ease me through the hectic two-year renovation, I worked closely with architects and contractors to come up with a realistic spending plan. I use the following guidelines before designing anything: a clothing collection, a new garden, or a room.

1. Determine need. Do you desire more space, or a better use of existing space? Are things getting a bit dog-eared, or do you need a visual lift? How have your tastes changed or evolved?

2. Make a wish list. Let your imagination run wild (the reality check comes with step No. 3). Create a dream file by clipping pictures of appealing rooms, wall colors, carpets, lighting, furniture, and fabrics from interior design magazines. Eventually, a theme will emerge, such as a color scheme or architectural style.

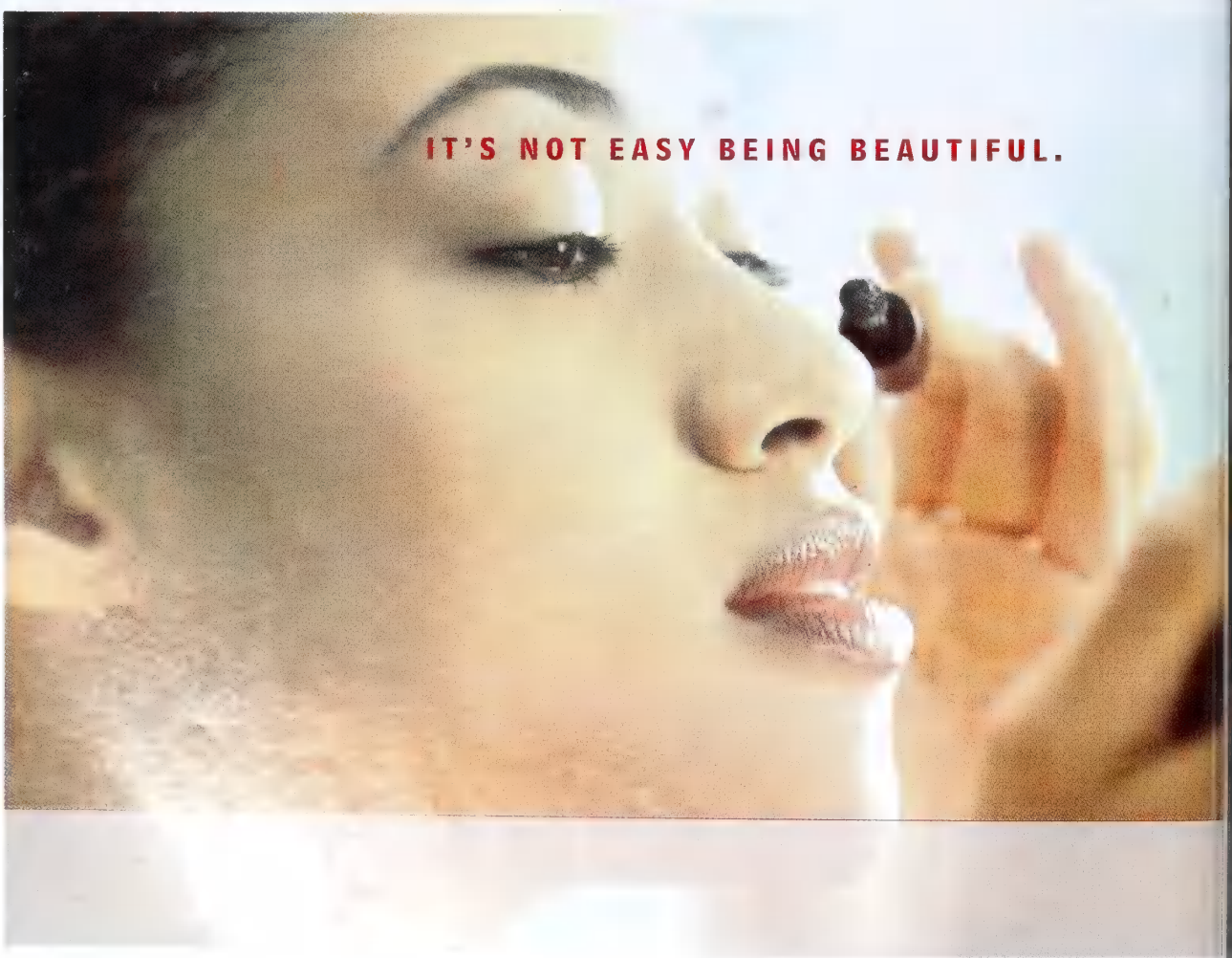
3. Establish a budget. Determine what you can spend, then slash it by 20 percent, which you can put aside as a contingency fund for the inevitable snag. (If you *do* meet your budget, that 20 percent will enable you to buy that extra-special something.)

4. After establishing a budget, create a folder for each room and add pictures of existing furniture (and furniture to be bought), lighting possibilities, architectural de fabric swatches and trims, w samples, and paint chips. Tal out of the folder when the b dictates.

5. Visualize the project furth sketching "storyboards" dep room plan, with the furnitur decorating details in place. U storyboards as a two-dimensi dollhouse, moving elements a until you arrive at what you finished project to look like. save time and avoid costly m

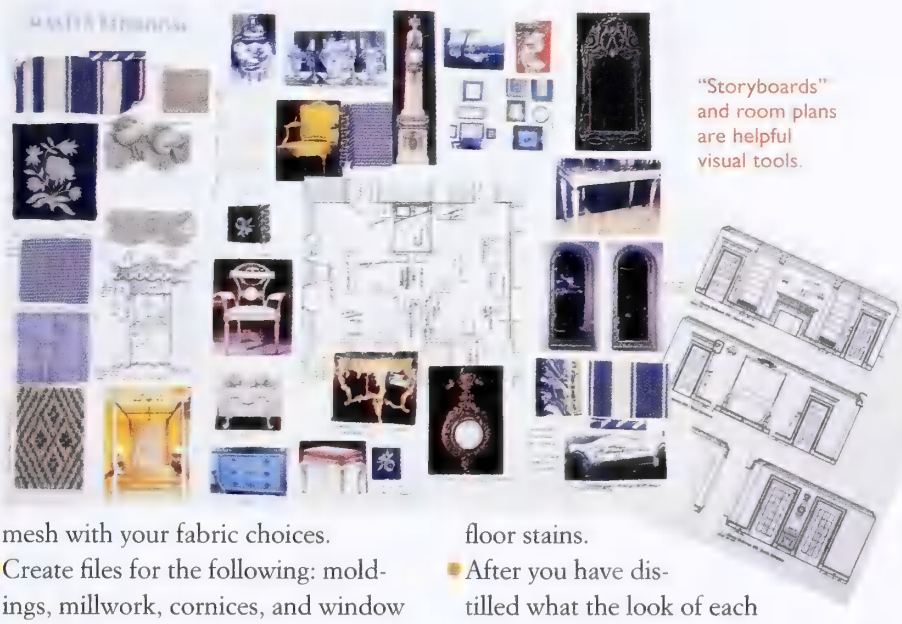
{Use storyboards as a two-dimensional dollhouse}

The fire at Weatherstone me to focus on what could b not what I had lost, and rebu my house has been one of th meaningful experiences of m As the 18th-century naturalis de Buffon once said, *"Le styl l'homme même"*—the style i man. The new Weatherstone



ehm Economics

a folder for each room you are
orating.
several photocopies of each
s floor plan and use them as a
s to plot out the interior.
to use an architect's scale ruler
w furniture and read floor plans.
a file of magazine clippings and
copies from design books of fab-
urniture, wallpaper, moldings,
xtures that catch your eye.
graph the furniture you intend to
n each room and put them in the
s folder.
a swatch board for each room.
samples of fabrics, trims, and
apers to the board and place it in
om's folder. Include photos of
nd carpets to ensure that they



"Storyboards" and room plans are helpful visual tools.

mesh with your fabric choices.

- Create files for the following: moldings, millwork, cornices, and window and door casements; windows and doors; kitchen and bath hardware and fixtures; electrical outlet plates and light switches; lampshade shapes and finishes (include measurements); paint chips, glazes, finishing techniques, and floor stains.
- After you have distilled what the look of each room will be, make a storyboard consisting of the floor plan, furniture layout, and your final selection of fabrics and trims. Move pieces around and adjust elements until you are ready to move on to three-dimensional reality.

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Written by MARIE LOPEZ ORDERO



Shop Talk: A New Lief

What's Swedish, made of wood, and painted all over? As the demand for all things Gustavian continues unabated, antiques dealer Leif Aarestrup and his sons Stefan and Mick follow on the heels of their successful Lief Beverly in West Hollywood with a sister store, Lief Almont, just around the corner. The new site makes for an even greater selection of the eclectic antiques that Lief is known for. *Lief Almont, 646 North Almont Drive, West Hollywood, CA; 310-492-0033.*



The Wright Way

"Good informal living substitutes a little headwork for a lot of legwork," wrote industrial designer Russel Wright (pictured at left with his wife, Mary). Starting in the 1930s, Wright followed this credo to design an array of products (from dinnerware to furniture, appliances, and textiles) that made modernism palatable to American tastes. In "Russel Wright: Creating American Lifestyle" (November 30–March 10), the Cooper-Hewitt, National Design Museum in Manhattan will exhibit Wright's designs along with a study of Dragon Rock, his home in upstate New York.

A few things to note for November



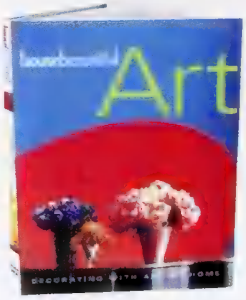
Designer Dossier: Rose Tarlow

Los Angeles–based decorator Rose Tarlow keeps houses in England and France, so she's no stranger to antiquing in the Cotswolds or shopping at Clignancourt in search of pieces for clients like David Geffen (she recently completed a total renovation of the music mogul's historic Jack Warner estate). But the author of the forthcoming *The Private House* (Clarkson Potter) is not afraid to stray from the beaten path in her pursuit of beauty. "I love the baskets made by the Coastal Salish of the Salt Springs Islands, off Canada's western coast," she says. "They are handwoven and beautiful."



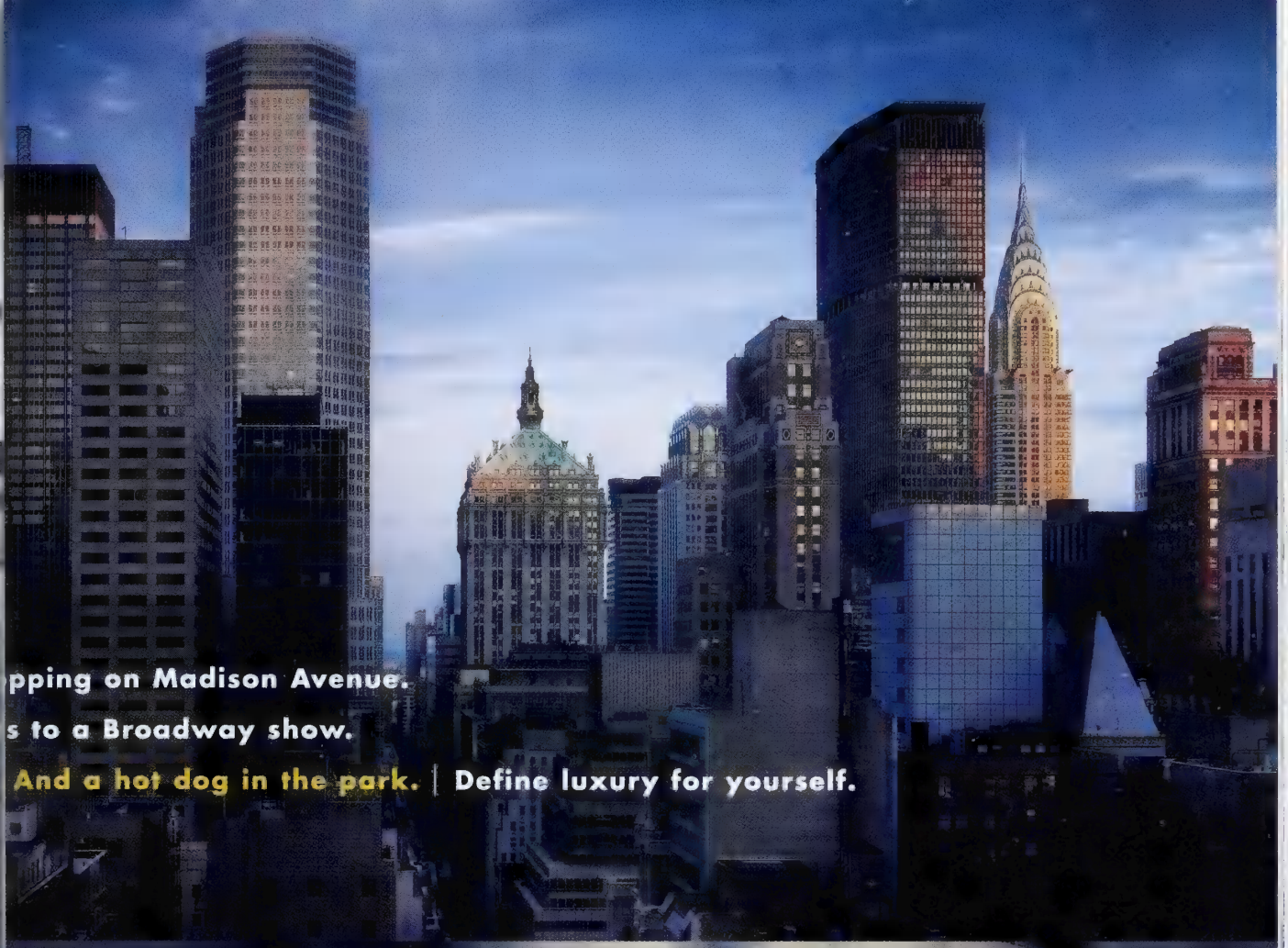
Haute Hotel

The beat for boutique hotels goes on—with the latest groove coming from newly fashionable West Palm Beach. Hotel Biba began life in the 1940s as a "Bahamas vernacular" motel and later fell into disrepair; it's been recently revamped by Miami-based designer Barbara Hulanicki, including the requisite hot-spot bar. Rooms are affordable, amenity-packed set pieces, some with a view of the pool (left). *Hotel Biba, 320 Belvedere Road, West Palm Beach, FL; 561-832-0094.*



Art Smart

Integrating art into your decor is a challenge not easily met, but *House Beautiful Art* (Hearst Books) is coming to the rescue. Using examples culled from *HB*'s archives, author Judith Gura illustrates how to make your artwork fit into the bigger picture. *HB* readers get a 20 percent discount. For details, see Resources.





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Written by JANE MARGOLIES

Woman's Work

{Candace Wheeler, a pioneer in textile and interior design, knew how to get down to business}







[far left] C
and Thoma
Wheeler. [
A Moorish
George Ke
Fifth Avenu
mansion, w
probably Ti
Wheeler's
commissio
An 1876 pe
screen by t
School of A
Needlewor

[right] The Wheelers built Nestledown, a rambling Gothic Revival cottage in Jamaica, Long Island, in 1854. **[below]** Candace Wheeler's Madonna Lilies pillow cover design.





When the organizers of Chicago's 1893 World's Columbian Exposition needed a prominent designer to do the interiors of the Women's Building, the choice was easy. The professional they selected had worked with Louis Comfort Tiffany, decorating for high-profile clients. She also headed her own textile business. She had even found the time to write and lecture widely on the rights of women to earn a living by the sweat of their (artistic) brows. Her name was Candace Wheeler.

Candace who?

Considered the "mother of interior decoration" in the late 1800s, Candace Wheeler is all but unknown today. Elsie de Wolfe, who is most often identified as [illegible] female decorator, completed her [illegible] commission, the Colony Club, in [illegible] role in raising American textiles [illegible] >


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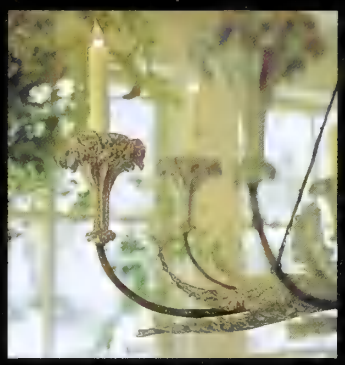


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ddle-class women to work
the home—has been long
en.
t's about to change. A major
ective at New York's Metro-
Museum of Art, "Candace
er: The Art and Enterprise
erican Design, 1875–1900,"
runs through January 6, 2002,
ablishing Wheeler as a seminal
n American design history. "She
e of the greats—talented, opin-
l, and out there for women's
' says Amelia Peck, textile
at the Met who, with assistant
rish, planned the exhibition
ote the accompanying catalog.
the current interest in 19th-
decorative arts, we're looking
nd rediscovering women like
er."
n in 1827 in the tiny town of
n upstate New York, Candace
r acquired a sense of justice
from her dairy-farmer father, a religious man who may have harbored runaway slaves, and sheer competence from her capable mother, who ran the household and raised eight children. At 17, Candace married Thomas Wheeler, a bookkeeper and supporter of women's suffrage, and they took up residence in New York City, where they became friends with painters of the Hudson River School—Frederic E. Church, Albert Bierstadt, and Thomas Cole—who based their art on nature. The Wheelers built a Gothic Revival house on Long Island, named it Nestledown, and constantly remodeled it over the years. Candace threw herself into gardening and began painting flowers.

At the age of 49, she traveled to the 1876 Centennial International Exhibition in Philadelphia and was captivated by the booth of London's Royal School of Art Needlework. Its



Candace Wheeler, circa 1870.

purpose, writes Peck, was "to supply 'suitable employment for Gentlewomen' and to restore Ornamental Needlework to the high place it once held among the decorative arts." It wasn't the objects on display—from embroidered "tidies" for covering chair-backs to high-style silk wall

(Continued on page 178)





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Mix or Match?

(*How to Get It Right*)



HUGE DECORATING DILEMMA, AND
rs on the most fascinating trend
ne world of interior design in the
years: how to handle the much-
oed "eclectic look." Although
ros don't like the term, the grace-
exciting mix of disparate objects
pace is what makes many of
a's best-dressed houses successful.
process of pulling together an
c" room is loaded with pitfalls. Putting nonmatching
e, colors, motifs, periods, and details in a single
like working on a crossword puzzle: you need lots of
ucky, and artful finagling to complete the picture.
ight hands, a mix of decorative styles and items makes
ful, personal design statement. In less experienced,
fident, or less willing hands, it's a disaster.
he reassuring side, many decorators say the desire
ess oneself through objects and treatments emanating
ssimilar times and places has *always* been at the base
decorating. Most experts say that a beautiful,
c" room is awesome, visual proof of a rich education
stylish curiosity and/or worldwide travel and/or
family history and/or appreciation of the past and
In short, it *could be* something to strive for. But
ou dive into the tempting, tricky sea of eclecticism,
r "To mix, or not to mix" test:
comfortable are you with a "perfectly imperfect"

reliable," "coherent," and "seamless" define your
lity better than "unpredictable," "impatient," or
le"?
you apt to be equally attracted by folk art, old master
gs, Eames, Boulle, neon orange, and pale blue?
ou covet curvy, cabriolet-legged furniture as much
s with razor-sharp straight angles?

5. Do large, bright floral-printed chintzes appeal to you as much as handsome, earth-toned chevron checks?

6. Is a fun but wobbly flea-market find as desirable as a spanking-new, solidly built piece?

If you answered no to more than three questions, you are probably not a good candidate for the eclectic experience. You should definitely stick to a well-thought-out theme, but don't be a slave to it. And keep in mind that too much of any one thing (color, type of furniture, fabric, texture . . .) can bring on a case of the yawns. An element of surprise in an otherwise logical, homogeneous room says you are a person of imagination and of your time. To break up the monotony, try infusing traditional 18th- or 19th-century decor with modern table lamps topped off with plain, solid shades. In an unabashedly contemporary room, add a visual zinger with a turn-of-the-century ottoman or West Indian side chair or Art Deco area rug. If you are a blue-and-white kind of person, toss in a Chinese-red pillow or two.

For potential mix-masters, avoid the hodgepodge look by limiting the number of different prints: stripes mixed with paisleys mixed with cabbage roses mixed with polka dots is probably not a good idea, no matter how vast your room. A cohesive color scheme also goes a long way toward stabilizing a kinetic, eclectic room: use no more than three distinct colors and patterns in a space filled with mismatched objects. Make sure your sofa is at the same height as at least two chairs or a table. Install one pair of matching somethings to give a dash of symmetry somewhere in your mixed-up room. And finally, whether you're a mixer or a matcher, go at it with passion. Things you really love and appreciate are much more seductive than half-baked choices.—M.M.

SLEEPING



{Love and labor revive a forgotten 1840s house near Philadel

Photographer: [illegible] ANNE LINE GREENE Producer: SENGA MORT



In her Pennsylvania Silhouette Room, decorator Susan Gutfreund, wearing vintage Armani, stands beside one of numerous original mantelpieces in the house. Covering the floor are two cotton Ikea rugs hand-sewn together. Potpourri is kept in an antique chinoiserie tea bin.



Gustavian Stripe from Calico Corners upholsters the drawing-room walls. The curtain fabric is an antique 19th-century chintz; the silk velvet on the armchair comes from Le Manach in Paris. The "rug" is an old Austrian patchwork wall hanging. Gutfreund concocted her coffee tables out of Ikea storage bins that she painted, lined with antique wallpaper, and fitted inside with strip lighting.

LOVE CAME FIRST. HOUSE-HUNTING ON PHILADELPHIA'S Main Line four years ago, John and Susan Gutfreund walked into a late-Federal wreck on a large country estate belonging to friends. Hunks of ceiling lay on the floor, and many of the walls were down to the lath, yet the couple were smitten by "a wonderful sense of rightness," Susan Gutfreund recalls. She knew she could wake up this sleeping beauty, and she felt drawn to the quiet surroundings of old trees and vast cornfields—"the ultimate luxury," because the couple knew that "a line of McMansions was not about to spring up on this private land."

Then came labor—after a long-term lease was signed. Gutfreund has the full complement of shopping genes needed for this work—hefting hundreds of bolts at bargain-fabric houses, standing through slow-paced country auctions, digging for gold amid the thrift shop dross. Although she unfailingly brakes for yard sales, she also shops at auctions of castle and palazzo furnishings, and regularly raises her paddle at Christie's and Sotheby's.

Gutfreund received a priceless hands-on education in decorating when she commissioned the late French decorator Henri Samuel to design houses for her in Paris and Manhattan. Of [illegible] most important lesson she learned while working with Samuel was to make the decoration suit the setting [illegible] employed with great success in

{"I c[illegible]'t believe you should ta[illegible]



urself into living with a mistake"}



[this page] Botanicals by Stuart [illegible] to a guest room. For the hall window, Gutfreund trimmed an old curtain with even older borders. **[facing]** [illegible]



e 19th-century Italian sunflower plates were bought at auction. Calico Corners fabric on the walls has a border from Le Manach at the ceiling and baseboard.





Pennsylvania. "I wanted to give these country rooms a lived-in look, as though they had evolved this way—the opposite of showhouse perfection," she says. "As Henri taught me, I always put at least one good piece in every room, but right next to it I might place a thrift shop lamp, something that looks as though your aunt sent it over. My bedroom has lusciously rich curtains, but I put inexpensive reproduction fabric on the walls. Varying the worth of the elements adds dimension."

She may blithely describe some of her rooms as a hodgepodge because of this mix, but her editing eye is exceedingly sharp. "In the 'School of Samuel,' you learn to edit constantly," Gutfreund says. "Sometimes I come here after a month away and am struck by something wrong that I had gotten used to." Other editing is swift. Right after she stenciled the walls in the drawing room, for example, she saw that the scheme didn't work and had the walls upholstered instead. "The space is long and narrow, and somehow the striped fabric envelope made the proportions right. I don't believe you should talk yourself into living with a mistake. Cut your losses and redo it immediately."

While Gutfreund will always be the consummate student, she has also become a teacher herself. Years ago, she began to help friends with their houses for the fun of it. Now she runs a small business from home and serves a few clients, members of the second generation in the School of Samuel—updated by one of his star pupils.



FOR MORE DETAILS, SEE RESOURCES

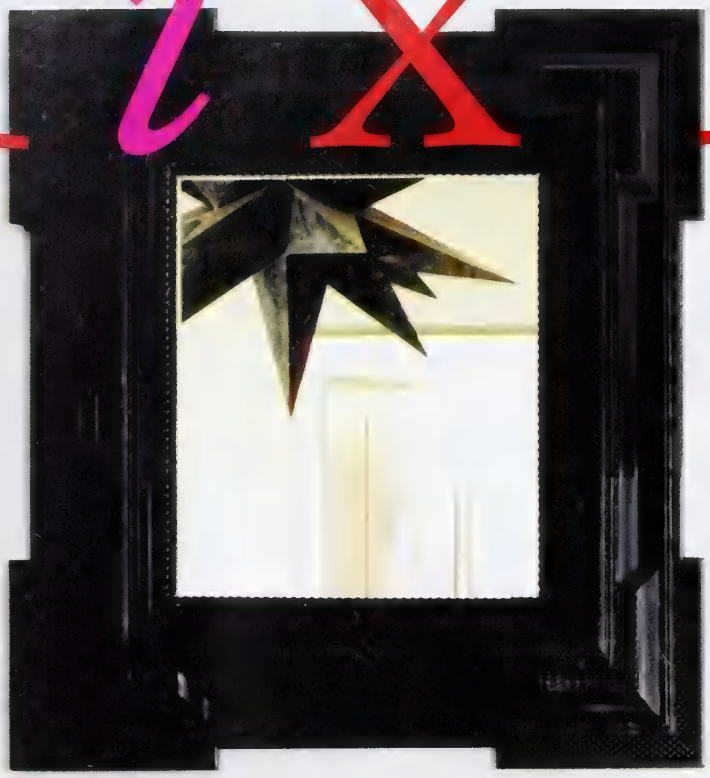
{"I wanted to give these c

Botanical Room's 1950s decoupage cabinet and chest of drawers are by Josef Frank. The mud room is stocked with hats and woven baskets.
[this page] The four-poster in the master bedroom is made of new lumber wrapped in dupioni silk. Gutfreund found the luxurious 1950s Geffroy window and bed curtains at an estate sale. The fabric on the chaise and the walls is from the Shelburne Museum collection.



ry rooms a lived-in look"}

Mix M



[this page] an 18th-ce frame h custom-desi limesto May and Na living roo Zeid stan unusual Pierre on a c [facing pa gany column a lamp bo an oversize stered in Le Dé The painti sofa is by

A young design couple lighten and br





asters

a once-gloomy Manhattan apartment

Photographer: FERNANDO BENGOLCHEA
Writer: CHRISTINE PITTEL
Producer: ELIZABETH MAYHEW



THE FIRST TIME MAY NAKIB WALKED INTO the apartment, she turned around and walked right out again. "It was dark and decrepit, and I said to my husband, 'No way. We can't possibly live here.'" That was on a Friday. The following Monday, the couple came back and made an offer.

How to explain this miraculous acquiescence? Husband persuaded wife that no space is hopeless if your husband is an architect with vision. "I knew the apartment had everything we wanted, even though it didn't look it," says Nasser Nakib, the optimist in the family. As he saw it, the location was right—the Upper East Side, between Fifth and Madison. It was on the top floor, which meant he had the option of letting in more sun through skylights—although this story, added to the Beaux-Arts house back in the 1950s, was devoid of any distinctive architectural features other than two small fireplaces. "I promised I could turn it into something she would like."

Unfortunately, the Nakibs had to vacate their old [illegible] months was time to do any major renovations, so they brushed on a coat of white paint and moved in with their two toddlers, Zeid and Laith. "I always tell clients that they should live in a place for a while before they decide what to do to it, and now I was stuck practicing what I preached," says May, who was designer Bunny Williams's assistant for ten years before she started decorating on her own. At first she thought the layout was all wrong. The space was originally two separate apartments (already joined when they bought it), and it came with two living rooms, one on either side of the front door. "I originally wanted to knock down the walls of one apartment to create a big living room, but as time went by I realized how two public rooms and two bedroom wings were really suited to the way we live," she says. One living room functions as a family room, where the boys eat every meal and pull out train sets and Play-Doh. Once the children are tucked into bed, the grown-ups can close the door on the chaos and adjourn to the other side of the apartment for a quiet glass of wine.



"It's a [illegible]ntimental approach to de[illegible]



uy what you like and make it work”

The p ents do not dumb down the



Nasser Nakib, pictured with his wife, May, and their sons Zeid, Laith, and Taymour, maximized storage by putting big drawers under each bed so that the children would have floor-level access to their toys. Red cowhide from Hermes Leather Corp. covers the headboards. The Tolomeo reading lamps are from Artemide. The beige cashmere blankets are from Schweitzer Linens. The Nakibs found the animal prints at Galerie J. J. Beaume in Paris.

bedrooms with cute little furnishings





[left] The 1930s steel cabinets in the kitchen were salvaged from another job site. The backsplash was made with Glashaus glass tile from Ann Sacks. **[below]** Titanium glass from S.A. Bendheim gives a small bathroom a sense of depth. The fixtures are by Aero Studios, available through Waterworks.

Architecture is a matter of inches, and Nasser fine-tuned the layout, reconfiguring walls and squaring off rooms to satisfy his sense of proportion. Just as the sledgehammers were raised, the couple found out that they were expecting again (baby brother Taymour, now 21 months old), and turned a guest bedroom into a nursery. Stingy double-hung windows were replaced front and back with generous casements that opened the rooms to the light and views. The architect raised the doorjambs to eight feet—"tall doorways make spaces feel bigger"—and added simple baseboards and crown moldings. "They're very flat and clean—I took the idea of trim to its most elementary form." A modernist with a classical vocabulary, Nasser modeled all the doors after those at Malmaison a used the same lustrous silver-plated handles and hinges throughout. "Co tency is very important in a small spa you want it to flow smoothly," he say

The Nakibs, who met as adolesce their native Lebanon, began their art partnership in Bunny Williams's offic "Bunny put me on the map," says th architect, who recently joined forces Jacques Grange on a house in South ton and counts Saudi princes and W Street financiers among his clients. B time husband and wife were designi their own apartment, they had the di of labor down pat: once Nasser had lished the architectural framework, took the lead on fabrics and furnishi owe a lot to Bunny, who taught me n be shy about mixing styles," says Ma a Continental approach to decoratin what you like and then make it work the living room, a mattress covered v casual blue-and-white ticking sits on campaign cot and serves as a coffee t Oddly enough, it looks just right nex an unusually deep sofa that can sleep people when three boys aren't preten it's a trampoline. "I'm only five feet t but I'm not afraid of scale," says Ma like big furniture." All five can lie do together and watch a movie, projecte the six-by-nine-foot specially coated dow shade that doubles as a screen.

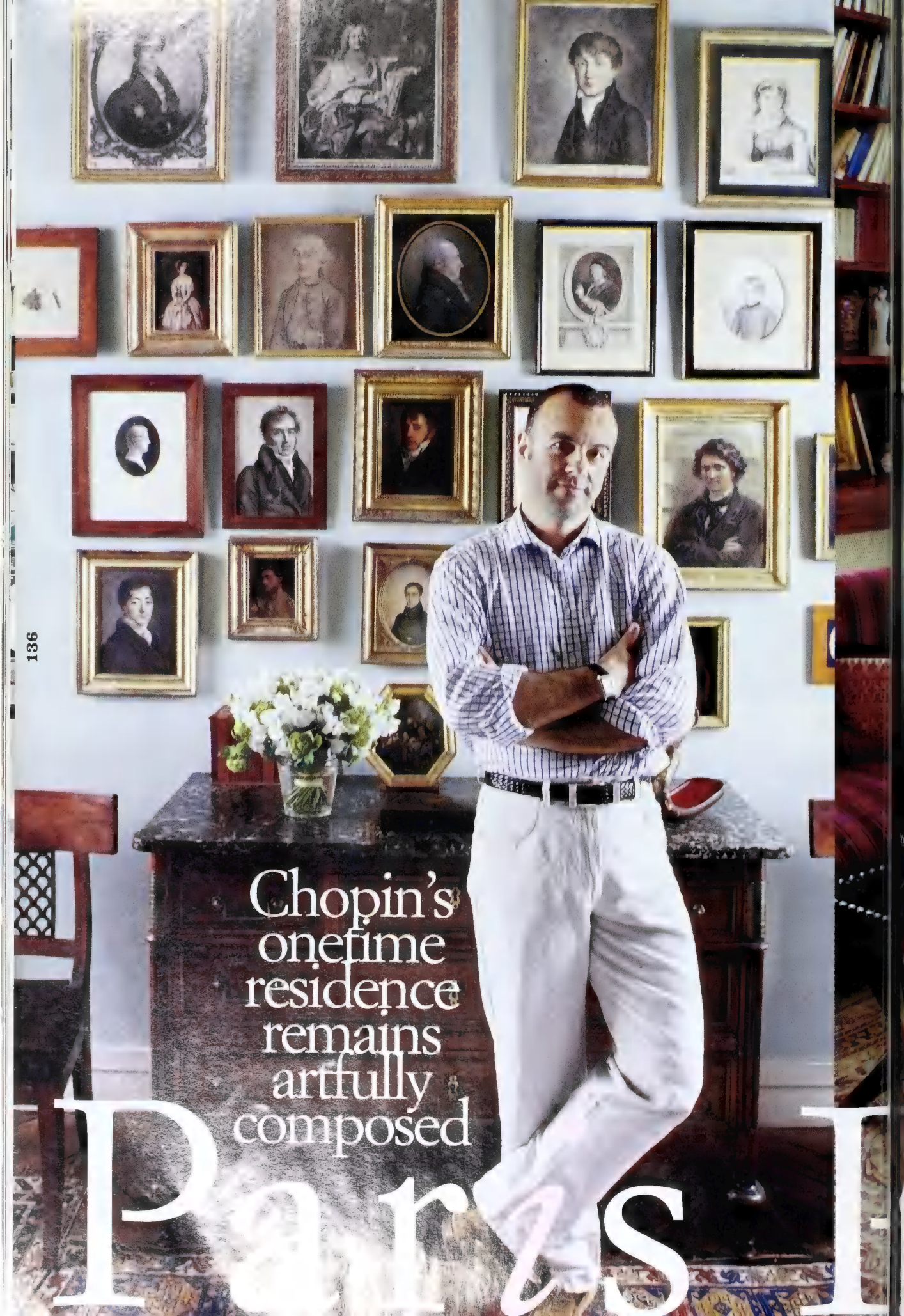
The parents do not dumb down t children's bedrooms with cute little f nishings and cartoon-character sheet "I don't like babyish children's room says May. Her husband pulled out th tape measure to figure out exactly ho much space the kids needed for thei shirts, pants, and pajamas. Trucks an Legos regularly escape the tidy draw but no matter. Family takes precede over formality. This is not a childpro apartment with a gated living room. body is welcome to come in and jum

"Consi cy is very important in a s



Lola lounges under a French limestone and wrought-iron dining table from Elizabeth Street Co. Antique Lebanese chairs are upholstered in navy Italian lambskin from Hermes Leather Corp. The matchstick shades with grosgrain trim are from Trade France USA Ltd.

e if you want it to flow smoothly"



Chopin's onetime residence remains artfully composed

Paris



[far left] Jean-François de Blanchetti stands in his bedroom in front of a collection of late-18th and early-19th-century portraits, half of them his ancestors. The provincial Louis XVI walnut commode has a marble top. [this page] De Blanchetti's great-great-grandfather as a military officer is the subject of the alabaster portrait bust in the salon, which is furnished with rare Empire high-backed *pommiers* (named after the *ébéniste* who made them). The portraits flanking the gilt-wood trumeau are of Spanish royalty.

Photographer:

JEAN-FRANÇOIS JAUSSAUD

Writer:

CHRISTOPHER PETKANAS

Producer:

MIGUEL FLORES-VIANNA

prelude





[left] Circa-1820 engravings of Brussels hang in a corner of the salon. The mahogany Directoire bergère "was last covered 50 years ago," says de Blanchetti. The 19th-century banquette is upholstered in Turkish velvet. **[below]** Bronze silhouettes of Chopin and Franz Liszt hang next to each other. **[facing page]** A 19th-century canvas looms large in the dining room, which serves as an entrance hall by day. Contemporary glassware is by Mathias, who reinterprets old designs.

LIVING IN ROOMS ONCE OCCUPIED BY ONE OF THE GREAT ARTISTIC FIGURES OF THE 19TH CENTURY CAN BE A
or a boon. With swaggering authority and not a little daring, Paris antiques dealer Jean-François de Blanch
made it a definite boon.

The figure in question is Frédéric Chopin, who rented de Blanchetti's modest flat in a circa-1820 neocla
building from 1842 to 1848. George Sand, the composer's lover, lived upstairs. Franz Liszt and Eugène Del
were frequent visitors. *Quel milieu!*

"Without being slavish, I wanted to respect the spirit of the place as Chopin knew it," says de Blanchett
like to think you might be persuaded that a Parisian bachelor of the Romantic era still lives here. The apart
is rather masculine, with quite a bit of mahogany furniture."

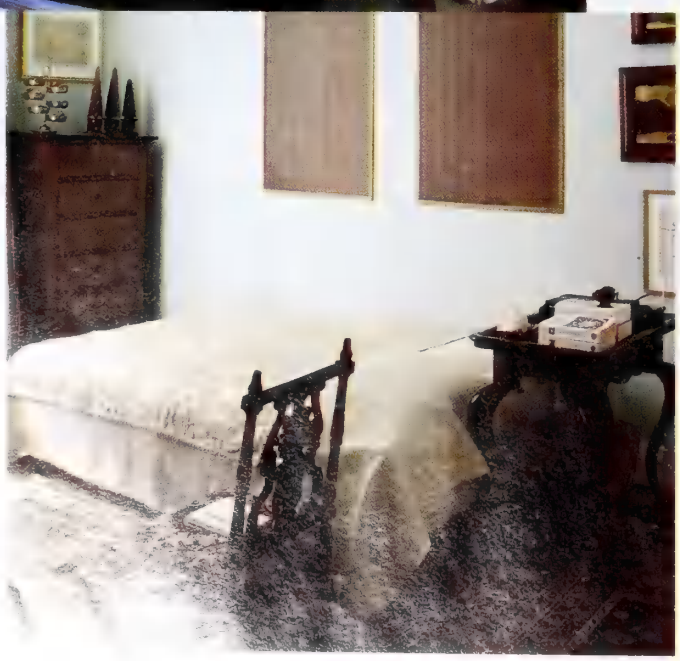
As anyone who has sought to re-create France's 19th-century decorating style knows, it can go both way
and brooding or—like de Blanchetti's flat—graceful and charming. Not surprisingly, Madeleine Castaing,
eccentric tastemaker who indulged her passion for anything Directoire and Biedermeier, was a shaping infl
The blue green of Blanchetti's bedroom is the precise color of Castaing's famous, lamented Paris boutique.

{"WITHOUT BEING SLAVISH, I WANTED TO RESP



SPIRIT OF THE PLACE AS CHOPIN KNEW IT"





[above] Above the bedroom fireplace, a Fornasetti witch's mirror hangs against a larger mirror. The mirrored basket of clear plastic flowers by Baguès lights up. **[right]** The bed cover is an embroidered Chelsea Textiles linen. The table behind the bed, a copy of an 18th-century Danish design, was made by an artisan in Ceylon. **[facing page]** "It may not be the best guest room, but people have slept here," de Blanchetti says of his bathroom, which accommodates a daybed. A tor... decorates o... a circa-1910 ... map ano...

"I'm 42, and there's no one of my g... who hasn't looked at Madame Castaing ... taken something from her," says de Bla... "She always sought to delight, to please ... amuse. We all learned from her that th... sin is a serious room."

De Blanchetti's love of a rich period ... found professional expression in the la... with Talisman, the Quai Voltaire antiqu... shop he owned with Juan Portela. In 19... he decamped and opened around the c... under his own name, a change that led ... de Blanchetti trading in the haute mid-century furnishings and accessories of l... decorating houses like Jansen and Bagu... Above all, his gallery is ground zero for ... lessly chic lighting: chandeliers, lamps, ... Repeat clients include Peter Marino, St... Sills, and Alberto Pinto.

"While my personal taste has evolve... 20th-century design, it wouldn't suit m... ment," says de Blanchetti. "Still, I try to ... in little touches. Above the bedroom fi... there's a Fornasetti witch's mirror and ... rored basket of clear plastic flowers—a... ing material considering that they're fr... Baguès."

For admirers of Chopin, de Blanche... happy to pull up the rug in the salon ar... the patched-up screw holes that held o... two pianos firmly in place when the cru... ing musical soirees threatened its stabil...

The sprawling bathroom—incl... a daybed—was originally the q... ters of Chopin's maid. Long be... de Blanchetti took over the leas... antechamber was sliced into a k... (Chopin had none—all his mea... delivered) and entrance hall. Th... rent *maître de maison* also emp... the latter as a dining room.

"That Chopin lived here is ... ing, even thrilling," says de Bla... "but I find it a little comical wh... ple come through and start talk... about how strongly they feel hi... ence. I have only one represent... of Chopin in the entire apartm... a bronze silhouette. I'm no cura... and my home is not a museum!

{"MY PERSO... ...E HAS EVOLVED TO 20TH-CEN...



SIGN, BUT IT WOULDN'T SUIT MY APARTMENT"}

Photographer: OBERTO GILI

Writer: WILLIAM MIDDLETON

Producer: SENGA MORTIMER



ALMOSTFA

{Architect Daniel Romualdez maintains a low profile, but he

[left] In the living room, a rug by Denis Colomb counterbalances the swirls of Robert Mangold's *Curled Figure XI*. The sofas were designed by architect Daniel Romualdez. **[below]** Romualdez on the sizable terrace, which features separate conversation areas.







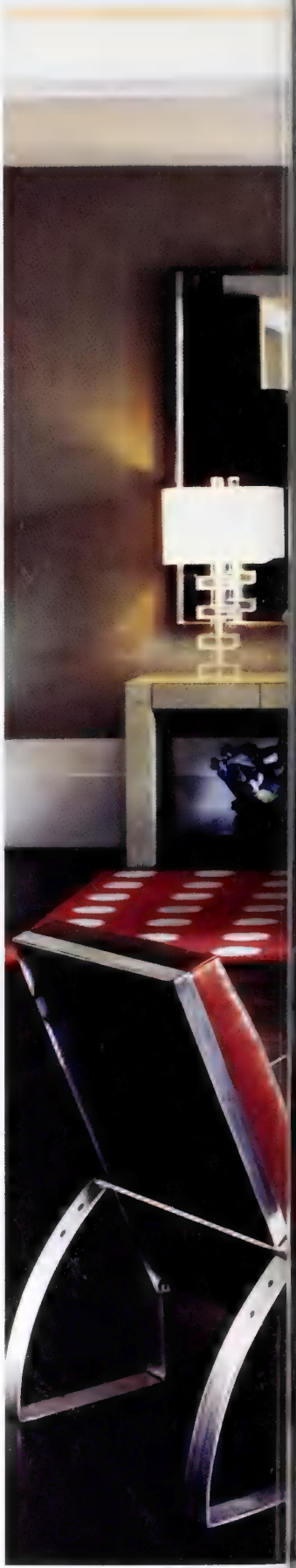
U S

nore in demand}



[above] Jasper Johns's *Two Flags* hangs above a mirrored console by DRA and a 19th-century zinc sphere from Amy Perlin Antiques; the antique horns are from John Rosselli. **[right]** An Antoni Tàpies collage hangs on another living-room wall. The 1920s French nickeled-bronze armchair is from Alan Moss; the leather-strapped cocktail table is from Dennis Miller Associates.

{"Design today is about layers of **information,** layers of **experience**"}



"IT'S VULGAR WHEN ALL THE LUXURIOUSNESS OF AN INTERIOR HITS you over the head," Daniel Romualdez says of the terribly chic, wildly elegant New York pied-à-terre he has designed for a West Coast entrepreneur. "I love it when a space reveals itself slowly and discreetly."

Talk about slowly and discreetly: Romualdez has built his business that way, quietly attracting a discerning clientele and developing a reputation as one of [illegible]'s hottest young architects. Born into a diplomatic family in the Philippines, the 41-year-old Romualdez was first drawn to design at Yale, where he took a course in architectural history from critic Vincent Scully. After [illegible] a career as a banker on Wall Street, he returned [illegible] degree in architecture at Columbia. Following two [illegible] Marino and five years with Robert A.M. Stern, he opened [illegible]93. His formidable

client list now includes Matt and Annette Lauer, critic Paul Goldberger, and such socialites as Gigi Mortimer, Marina Rust, Nancy Jarecki, and Tory Burch.

With the moods of his work jumping from a jewel-toned apartment on Park Avenue to the rustic chic of his own house on the Montauk cliffs, it is impossible to pin Romualdez to any one style. "Just copying my own personal style would be like constantly talking about myself," says the architect, whose design heroes range from Louis Kahn to Tadao Ando to Billy Baldwin. "My job is to get into the client's story—put a mirror to him, come up with the most attractive version of an interior that reflects his taste. In the end, you're only as good as your client."

The 30-year-old owner of this apartment, which is perched high above Fifth Avenue in a landmark hotel building, was ready to take some risks. The 1,100-square-foot space, formerly decorated by Howard Slatkin, was an old-world fantasy with ornate moldings and Louis XVI fauteuils. The object of the renovation was to strip it all away. "He didn't want it to be complicated or high-maintenance," Romualdez recalls. "So how do you say what you want to say with the fewest number of words? How do you distill something to its essence?"

An easy answer would be minimalism, but Romualdez is leery of it, and while the client was eager to make a modern statement, that didn't necessarily mean an aggressive titanium shell or walls of shattered glass. "It wouldn't have been fair to do something that would date quickly, as though it were a youthful folly," Romualdez says. "The space had to have longevity."

The architect characterizes the result as an urbane New York apartment fused with the ease of a loft. Two salons have been converted into an enormous living room with dark wenge-wood floors, off-white lacquered walls, and large windows framing the skyline and Central Park. The dramatic living room is offset by a more modest bedroom, with a stainless-steel bed and celadon Ultrasuede covering the walls. A gigantic terrace is clustered with tables, low chairs, and chaise longues; oversize rectangular mirrors flanking the terrace door offer yet another view of Central Park.

The client also insisted that the design be completely functional; the apartment is fully smart-wired, with controls scattered throughout and flat-screen televisions on the walls. Switches labeled "home" control everything, down to the lights and speakers on the terrace. Eve

"Copying my own personal style would be like constantly talking about myself."





] Sleek leather
spiky tusk
the powder
mirror is from
ks. **[facing**
to bottom]
n is a study
s steel and
alabaster
hangs in
bath.



Wolfgang Tolk's stainless-steel, wood, and Ultrasuede Francis bed dominates the master bedroom; the Asplund wool rug is from Totem. The bed linens are by Calvin Klein.

serve a purpose: the client usually arrives from L.A. on the red-eye and needs to block out morning light for a quick nap.

No matter how his projects differ, Romualdez always tries to achieve balance. Here, a dark wood sculpture by Louise Nevelson stands against a lacquered wall, a collage by Antoni Tàpies hangs above a pale sofa, and a flag lithograph by Jasper Johns flies above a mirrored table and pair of antique horns. "There is so much information and access to different cultures," says Romualdez. "People are interested in different periods of furniture and art. It's really important to blend all the disparate elements together. Design today is about layers of information, layers of experience."

Despite his savvy, though, the architect is slow to acknowledge his considerable success. "I can't even figure out how it happened," he says with a laugh. "It's probably just a phase. I'm the flavor of the month!"

{"It wouldn't have been fair to do something that would date quickly"}

FOR MORE DETAILS, SEE RESOURCES



Photographer: FERNANDO BENGOECHEA

Writer: CHRISTINE PITTEL

Producer: LISA FINE



[this page] A ce
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Josie M





[this page, clockwise from left] Teak furniture by David Sutherland can withstand the weather on the open, ivy-covered porch. Antique majolica and a tole epergne set an English drop-leaf table in the dining room. Designer Josie McCarthy. Landscape architect Dick Heiderich designed the secluded pool.



Rancho Deluxe

Designer Josie McCarthy brings a new level of sophistication to an unassuming Dallas house





{"Nothing is just fluff. It



IT WAS A TYPICAL 1950S DALLAS RANCH HOUSE ON AN ATYPICAL LOT, BOUNDED BY A CREEK MEANDER
through a grove of oaks. With such sylvan surroundings, it made sense for remodelers to raise high the ro
beams and open the house to the view with Texas-size windows and doors. Architect Bill Baziots had alre
taken down walls to expand the rooms when interior designer Josie McCarthy stepped into the big white

"Now I had the crisp, clean backdrop for my client's collection of contemporary art, and I didn't wan
clutter it up," she says. "So I decided to focus on a few key junctures and look for big, bold pieces of furn
that would add character to the house." A handsome Regency pedestal table now stands at the cent
the foyer and serves as a focal point visible from the two main rooms. It's definitely the strong, silent type
fits in well with a documented pair of shield-back Sheraton chairs. "My client inherited some choice Eng
furniture, and I helped find some complementary pieces," says McCarthy. "I think of furniture as an
ment, so I
ble to buy a few good things rather than 50 mediocre ones, and to do it

orks as part of a whole"}

cing page] Dark
and white walls
the foyer set off
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l-coming artists.
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Sheraton chairs.
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y sideboard are
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[this page] Josie
Carthy designed
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Roger Arlington
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h pedestal table
an antique. The
se export bowl
and blue vase
mily heirlooms.
e painting is by
John Zinsser.



{"The master bedroom is quiet a



own pace. There's an old Chinese proverb I like to quote: 'If you buy the best, you only cry once.'"

After decorating for almost 30 years in Dallas, McCarthy knew exactly where to go for the perfect English bow-front chest or the most elegant hurricane lamps. Overstuffed chairs and sofas of her own design add a few curves to the fine lines of the antiques. The placement of each piece is carefully thought out. "Nothing [illegible] explains. "It all works as part [illegible] the living room, three different seating [illegible] various situations: an inviting [illegible] for solitary reading, a pair of club chairs in front of the firepla for tête-à-têtes, several armchairs around a sofa fo convivial gatherings. Yet these groups register as a ensemble, tied together by upholstery that consist of variations on the same creamy tones.

"The master bedroom is quiet and peaceful, designed for repose," says McCarthy. There is no TV, no laptop, and no fussy window treatment to block the leafy view. An adjacent seating area with a desk can handle any pressing chores, but in this cool, calm environment, even balancing a checkbo would be painless. ●

...ceful, designed for repose"}



[facing page] In the airy bedroom, the headboard is upholstered in a Rogers & Goffigon wool herringbone to match the bedskirt; the bed linens are from Schweitzer & Co. The French writing desk in the adjacent sitting room is a family piece. **[this page]** The floating glass vanity and nickel-plated bathroom fixtures are by Waterworks. White terry cloth covers the stool, legs and all.

Hangin g

with Keller Donovan

The ultimate how-to guide for hanging frames, lanterns, sconces, brackets, lamps...



Interior designer T. Kelle Donovan is a master frat placer, and hanger. "If y right equipment and tec he says, "arranging and pictures, plates, mirrors, bracke lighting is a fun challenge."

Take your framing cues from museums, says Donovan: everyt looks more important if it's surr with at least a two-inch-wide bc matting. Frames of similar sizes and materials give continuity to If your frames are a hodgepodg and sizes, painting them one co your room a sense of order.

AN Producer: ELIZABETH MAYHEW



[this page] Frames from Larson-Juhl. Silhouettes by Carol Lebeaux. Georgian wing chair in Toile Orientale, both from Schumacher. Vinyl flooring from Amtico. **[facing page]** Ladder and tools from Restoration Hardware. Orange cashmere sweater from Ralph Lauren. Running shoes from Nike.



Hang something unexpected above your sleek fireplace.

Getting Started

- When you take pictures to a framer, bring snapshots of your rooms. They will help you determine the appropriate frames.
- Select a sturdy hammer, and don't choke the neck. If you hold it lower, the nail will go in more smoothly.
- Buy a contractor-quality metal measuring tape. Cloth ones are too flimsy and don't lie flat on walls.
- Use a pencil to make markings—ballpoint pens leave indelible marks.
- A level is a must for placing frames, mirrors, and brackets.
- Your ladder should have an attached surface or tray for holding tools.
- Hang with a friend: you'll need an extra pair of hands and eyes.

[above] Benjamin Moore Potpourri Green paint on wall. Odeon stone mantel from Chesneys. Stettheimer frame from APF Master Framemaker. Crystal bird [illegible] from Lorin Marsh Silk shades from [illegible] Lamp Works. Vinyl flooring from Armstrong. [illegible] Benjamin Moore Misty Blue Hydrangea paint on wall. [illegible] from [illegible] Barbara Israel Pottery. [illegible] John Rosselli. [illegible] from J.F. Chen. [illegible] Lafayette. White [illegible] Tennessee fainting goat. [illegible] Rogers & Goffigon. [illegible] vinyl flooring from Armstrong.

"Consider the room's purpose," adds Donovan. "You will want to see your living room's pictures from a seated position; if you're straining your neck to look at them, they're too high." In a hallway, where you are always standing, hang pictures higher. Arrange small- to medium-size frames in friendly groups with no more than six inches of wall between any two pictures. Do not hang anything near doors.

"Mirrors look smashing over a fireplace if you hang them low enough to see yourself," says Donovan. "It also makes your ceilings appear higher." If you hang a mirror or picture over your fireplace and it looks too small, it probably *is* too small. Err on the side of bigness. Never hang mirrors less than two feet above a sofa—or you'll be seeing the back of everyone's head all evening. If your sofa is low and horizontal, Donovan suggests hanging pictures in a similarly horizontal manner, which not only emphasizes your sofa's modern slouch, but also makes the room feel bigger. "Do not hang pictures any lower than ten inches above the top of the sofa," he cautions. Guests' gesturing arms and hands grasping glasses should not come in contact with your prized pieces. To place your pictures attractively, first lay them out on the floor in the exact dimensions of the wall space you want to fill.

[illegible] hanging sconces near a fireplace, consider the mantel width. In general, sconces [illegible] inches from the floor to the electrical box. If your fireplace is very wide,

55"
33"



[left] Coarse Madagascar wallcovering from Hinson & Co. Selection of white frames from J. Pocker & Son and Pottery Barn Kids. Small starburst mirror from Metro Art & Frame. Dado sofa in red Selima wool from B&B Italia. Vinyl flooring from Amtico. [right] Chant fabric by Lulu DK on wall. Ingrid headboard and Ingrid night stands from Chambers. Red Carmin fabric from Pierre Frey on headboard. Piqué coverlet and pillow shams from Peacock Alley. Thorne wall shelves (spray-painted red) from Bombay Company. White crackle vase from Manorisms. Swing-arm wall lamps from Execulamp.

they should be hung over both ends of the mantel, not way off to the side or too close together. Near smaller fireplaces, sconces should be about eight inches from the sides of the opening. "If you hang sconces too far apart, your room will look disjointed," says Donovan. "Too close together, and it will look mean and cramped."

Hanging plates and platters only makes sense in rooms where you might be dining. "More is best," Donovan says. "Placing just two plates on a wall is like two portholes on the *QE2*—ludicrous!" Your plate display doesn't have to match, but there should be some continuity of theme. Hang your collection above a focal point—a fireplace, buffet, or large console. A plate collection mounted on a dining room screen adds an interesting dimension.

"As for dining room lanterns or chandeliers, always place them over the center of the table," says Donovan. "From the tabletop to the bottom of the fixture, there should be from 30 to 36 inches—no lower." (If your fixture is too close to the ceiling, it will have no relation to the table.) For those who move their dining tables around to make room for buffets and impromptu dancing, use an S-hook on the chain to lift the fixture up five or six notches to accommodate people walking under it.

If you want to install hanging lamps by your bed, they should be anchored 42 inches above the floor and about eight inches away from the wall. Although Donovan warns that higher beds might require a slight increase to these measurements. And if you stack pillows on your bed, you will definitely want to Fun-Tak or hot-glue the vases, pots, urns, and figurines on top of them. Earthquake country or not, sweet dreams should never come to a crashing end! ●



Give your brackets and lamps room to breathe

Photographer: OBERTO GILI

Writer and Producer: MIGUEL FLORES-VIANNA

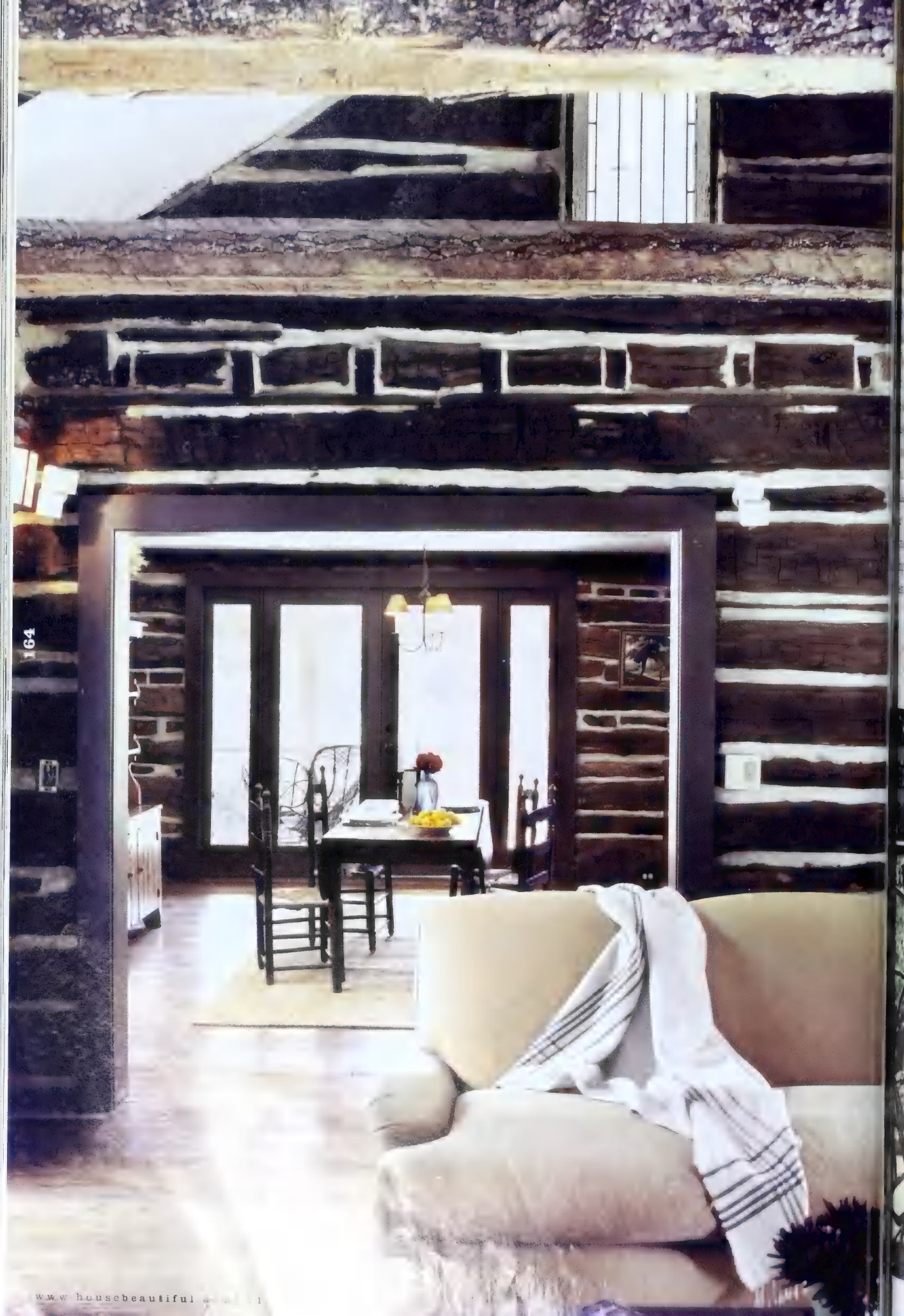


STICKS & STONES

A YOUNG FAMILY GENTLY RESTORES AN AGE-OLD LOG CABIN IN BUCKS COUNTY, PENNSYLVANIA



[facing page] Matteo in his bedroom. [this page] The living room was the first of two additions and contains the only fireplace in the house. The sofa and easy chairs are from George Smith. The green washstand is from the People's Store in Lambertville, New Jersey.



[facing page] The chinking between the logs keeps out the weather while providing a striking design detail. **[below]** The circa-1880 harvest table is flame birch. **[bottom]** A new L-shaped porch wraps around the dining room.

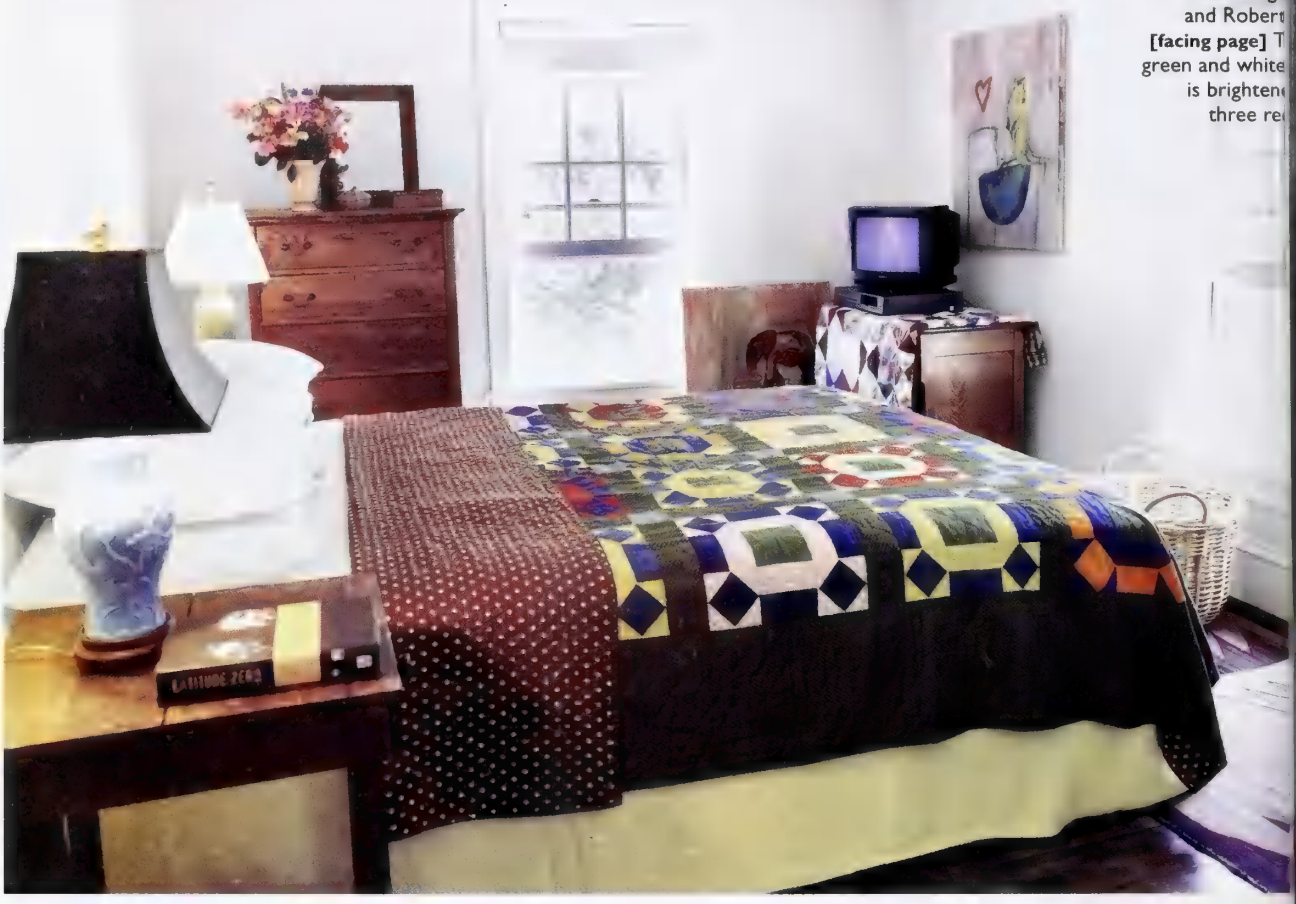
HINING EXAMPLE OF MULTICULTURALISM, AN ENGLISH-
d his partner, who has Puerto Rican roots, live most
year in Milan but spend summers in a centuries-old
in eastern Pennsylvania that they themselves restored.
n-born Robert Triefus is an executive with Giorgio
i, and Caleb Negron, once a Wall Streeter and later
nder of a production design company, has placed his
on hold for a few years in order to stay home and give
dopted son, Matteo, a good start.
en they found this house, the men were living in Man-
and anticipating the adoption. They based their real
earch on two requirements, one harder than the other.
sier task was to find an unspoiled, tranquil area (obvi-
ot the Hamptons, or even the Berkshires); the hard
s to find a log cabin.
ks County, along the Delaware River, is known for its
history, picturesque farmlands, and unspoiled woods.
nany visits to this area in pursuit of the ideal setting and
g type, the couple struck gold: there it stood, waiting
n in a clearing in the woods overlooking a pond. The



"THE IDEA IS TO SHOW THE AGE AND PATINA"



[this pag
bottom] Caleb
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("WE DESIGNED THE KITCHEN WITH MATTEO IN M



cabin, built sometime in the 1700s, has been added to by successi
An early-19th-century stone room was centered on a fireplace; ab
years later, the log portion was extended and the exterior was shi

Negron supervised the renovation. He started by having shing
off the logs, exposing the three different building periods of the h
"The idea is to show the age and patina of the structure," explain
In the formal dining room, the couple stripped some wall section
the log construction in its entirety. They turned a small downstair
into a visitors' bathroom and, says Negron, "designed the kitcher
Matteo in mind—big enough to include an area for informal dini
large cooking island that doubles as another eating surface." A ne
screened porch at the side of the house, overlooking the lawn tha
the pond, doubles as an outdoor living room.

When it came time to decorate, the pair found inspiration in t
of early Pennsylvania interiors. Although in no way a historic re-c
the house reflects the minimalism of colonial settlers' rooms. "We
public rooms largely empty, letting the beautiful materials—the st
log walls—dominate," says Negron, who took special care to scou
shops for appropriate hardware and fittings. And now that the jo
building is over, the family is free to savor the rustic tranquillity th
been searching for.







{Low-key chic in high-octane South Bea

Excellent Mark's



Conch served two ways, with a calabaza and tomato salsa

PART OF SOUTH BEACH'S ENDURING appeal is that there's something for everyone, whether it's the octogenarian set, the movers and shakers of the business and entertainment worlds, or the international party crowd, forever in pursuit of the sun and their favorite deejays. But in a town too often preoccupied with attitude and velvet ropes, it's rare to find a restaurant that's actually welcoming to all.

At Mark's South Beach, a poolside oasis in the Nash hotel on Collins Avenue, locals mingle comfortably with such glitterati as Oliver Stone, Penelope Cruz, and Bruce Weber. The friendliness is further underscored with an open kitchen that faces the cozy mahogany-accented dining area, designed by Miami-based architect Peter Page. Chef Tim Andriola, a graduate of the Culinary Institute of America who has cooked in some of Europe's best restaurants, offers a menu based on ingredients that are both fre[illegible] and flexible. New Mediterranea[illegible]nced dishes make regular a[illegible]s, wit[illegible] plicity always a motivating factor. "I don't like masking flavors, and I certainly don't go for artsy displays on the plate," says Andriola.

From grilled Turks and Caicos conch to chestnut-covered rack of lamb, there's something to satisfy every patron. And that principle isn't necessarily limited to the food. "If you want to know who is seeing whom in Miami, this is the place," says Nash executive Laura Sheridan. "Mark's is the center of everything." >

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makes 30 crostini

- 30 ½-inch slices baguette,
- ¼ cup plus 2 tablespoons
- 1 large clove garlic, minc
- 4 ounces ricotta cheese
- 8 ounces mascarpone
- ¼ cup snipped chives
- ¼ teaspoon salt
- Freshly ground pepper
- ¼ cup roughly chopped toa
- 1 (7-ounce) jar roasted re

In a small bowl, mix togeth and garlic. Place the brea sheet and brush both sides olive oil mixture. Toast brea until lightly browned on both cool slightly. In a medium bo the ricotta cheese, mascarp chives, salt and a genero freshly ground pepper to about ¾ tablespoon of the on each slice of toasted br slice with a sprinkle of walnut red pepper.

THE KIDS CAN

- Mash potatoes
- Set the table
- Roll out cookie dough
- Decorate cookies

SWEET POTATOES WITH MA AND TOASTED PECANS

makes 6 to 8 servings

- 5 medium-sized sweet pot (about 3 pounds)
- 3-4 tablespoons soft butter
- ¼ cup maple syrup
- 1 teaspoon orange zest
- ½ cup chopped toasted pe
- Salt and pepper

Peel the potatoes, cut into 3-t and place in a pan. Cover wit cold water. Place pan over me and cook for 20 to 30 minutes tender. Drain. Add butter, ma orange zest. Mash with a pot beat with an electric mixer on l in pecans. Add salt and peppe

original recipes by John F. Cara

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gifts FROM THE KITCHEN



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STORING AND GIVING

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- Let cookies cool before stori
- Use a separate container fo of cookie so the crisp ones w from the moisture from thick cookies, and butter cookies on the flavors of the spicy or
- Cookies can generally be sto temperature for 1 to 2 weeks
- Most cookies freeze well f month if packed in airtight co

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OLD FASHIONED SUGAR COOKIES

makes about 6 dozen

- 3 cups all purpose flour
- 1 teaspoon baking powder
- ½ teaspoon salt
- 1 cup butter, cut into pieces
- 1 cup sugar
- 2 eggs
- 1 teaspoon vanilla
- 1 tablespoon milk

Decorative candies or colored sugar for garnish

Sift together first three ingredients in a bowl and set aside. Put the butter and sugar in a food processor fitted with a steal blade. Process until mixture is light and creamy. Turn off machine, scrap down the sides of the bowl with a spatula. Add the eggs, vanilla and the milk; process until mixture is thoroughly combined. Add the batter to the dry ingredients. With a wooden spoon or spatula mix well to combine. Divide dough into four balls, cover with Glad® ClingWrap and refrigerate for at least one hour. Preheat oven to 375°F. On a lightly floured surface, roll ¼ of the dough at a time ¼-inch thick, cut into desired shapes with a cookie cutter. Place on an ungreased cookie sheet and bake 7 to 10 minutes until edges are firm and bottoms are lightly brown. Cool cookies on a rack. Frost cookies with powdered sugar icing, sprinkle with decorative candies, or colored sugar.

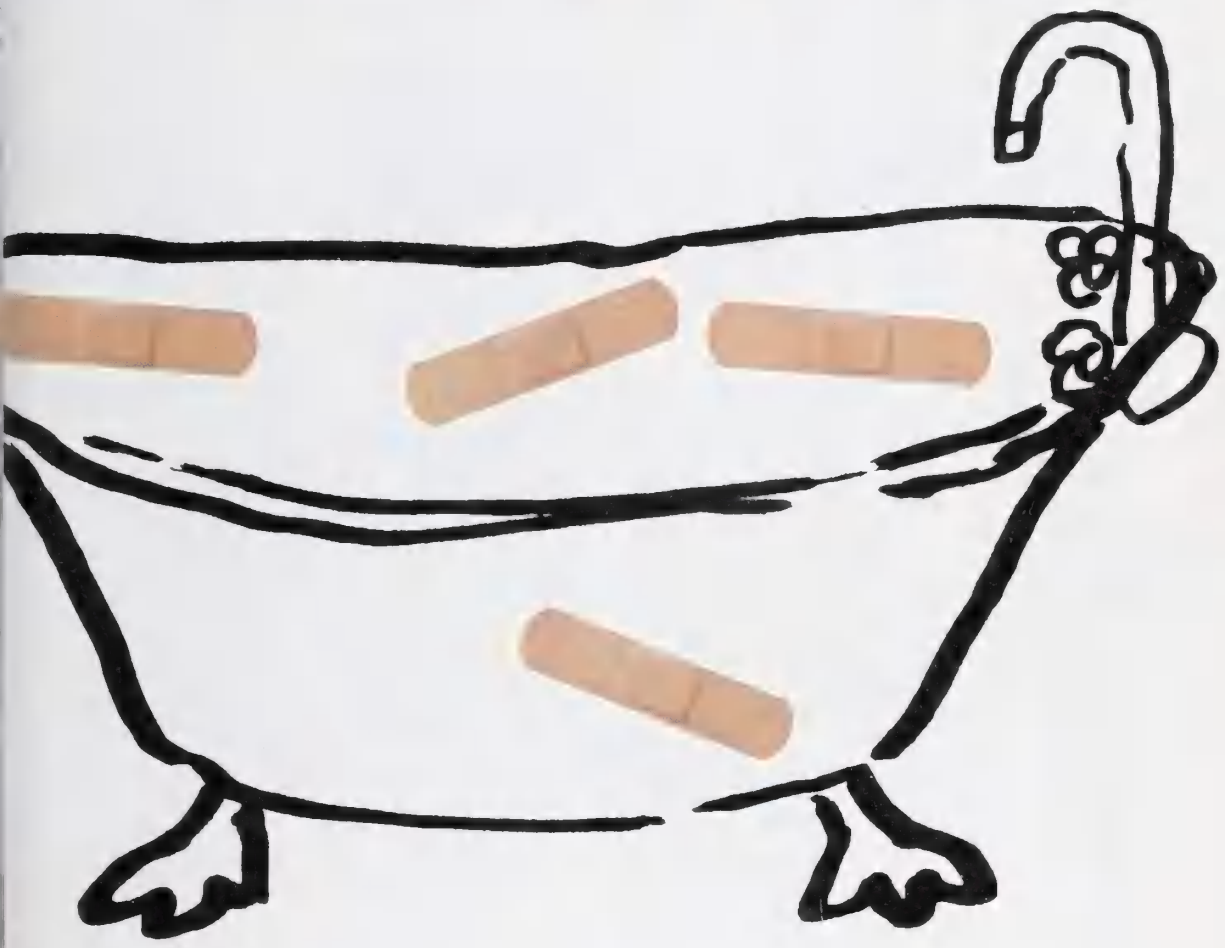


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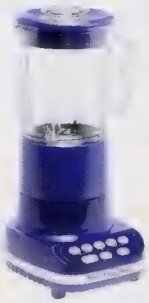
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Grilled Conch with Vanilla-Rum Sauce and Calabaza and Tomato Salsa

For conch and marinade:

- ¼ pound shelled fresh conch meat, skin removed and butterflied by a fishmonger (substitute frozen and thawed conch or sea scallops if fresh conch is not available)
- 1 shallot, peeled
- 1 sprig fresh thyme, chopped
- 1 teaspoon minced scotch-bonnet pepper (wear rubber gloves when handling)
- 2 tablespoons olive oil
- Freshly ground black pepper to taste

For calabaza and tomato salsa:

- 1 tablespoon chopped cilantro
- 2 tablespoons chopped red onion
- 1 small plum tomato, finely diced
- 6 tablespoons freshly squeezed Key lime juice
- 1 teaspoon minced scotch-bonnet pepper
- 1 tablespoon olive oil, plus oil for grilling
- Salt and freshly ground black pepper to taste
- 1 2-ounce piece calabaza squash (or West Indian pumpkin), peeled and seeded
- ¼ red onion, peeled
- ½ beefsteak tomato
- 1 jalapeño pepper, stemmed and peeled
- 2 slices avocado for garnish
- Fresh cilantro leaves for garnish

For vanilla-rum sauce:

- 1 tablespoon chopped shallot
- 1 vanilla bean, split open and scraped
- ¼ cup white wine
- ¼ cup dark rum
- 2 tablespoons unsalted butter
- Salt and freshly ground black pepper to taste

Prepare conch and marinade: Wrap conch in plastic wrap and gently pound it with a meat mallet until it is about ⅛-inch thick. (Omit this procedure if you are using sea scallops.) Remove plastic wrap and place conch in a stainless-steel bowl. Add remaining ingredients and cover bowl with plastic wrap. Refrigerate 2 to 3 hours.

Prepare calabaza and tomato salsa: In a bowl, mix chopped cilantro, chopped red onion, plum tomato, lime juice, scotch-bonnet pepper, 1 tablespoon olive oil, and salt and pepper and set aside 1 hour. Meanwhile, lightly oil calabaza, ¼ red onion, beefsteak tomato, and jalapeno p Season with salt and pepper on a hot grill until charred, t frequently. Remove from gril aside to cool. Cut into mediu place in a bowl, and add rese salsa ingredients. Set aside.

Prepare vanilla-rum sauce: shallots, vanilla-bean scrapin and rum in a small saucepan. over medium heat until redu about 1 tablespoon. Pour mix through a sieve into another discard solids. Slowly whisk i and season with salt and pep Keep warm.

To serve: Remove conch fr nade and pat dry with a towe with salt and pepper and sea grill for about 5 seconds. Tur and grill 5 seconds more. Do cook. Remove conch from gri cut in half. Chop one half int pieces, toss with salsa, and se 2 tablespoons. Divide remain conch-salsa mixture into 2 sm ing bowls and garnish each w avocado slice and cilantro lea Place bowls on serving plates.

Slice remaining conch half pieces. Place a piece on each ing plates. Top each with 1 ta of the remaining conch-salsa and cap off with another piec conch. Drizzle vanilla-rum sa top. Serves 2.



Jaleen Kim Andriola, the chef at Hanan Sushi Bistro, [illegible] interior [illegible]

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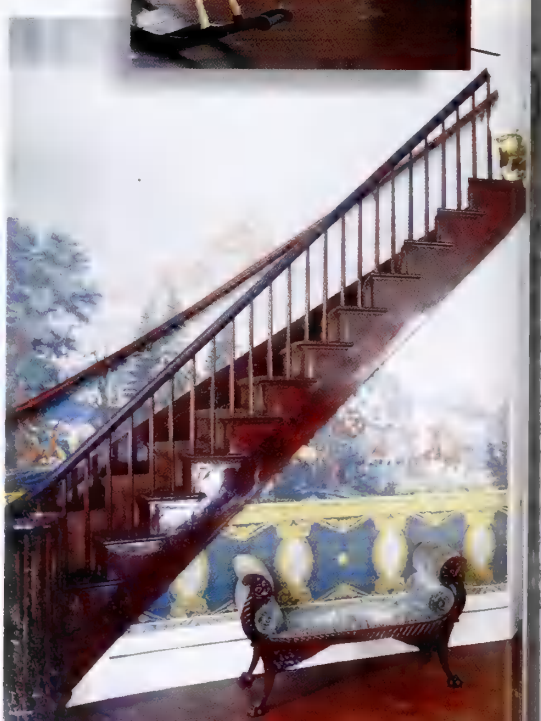
Rosedown Redux

{A spacious plantation home regains its former glory after an era of neglect}









THE SOUL OF EVERY TOWN SEEMS TO TAKE UP RESIDENCE in at least one cherished symbol. In the tranquil green village of St. Francisville, Louisiana, that beloved cultural possession happens to be a house, an especially grand and gracious one that came close to being lost, bit by precious bit.

Rosedown Plantation sits at the end of an allée of giant bearded oak trees, its white neoclassical façade framed by a canopy of limbs. This is, of course, the postcard view—a majestic approach devised in the 1830s by Daniel Turnbull, an ambitious cotton planter, and his wife, Martha. Inside, handsome rooms with grand, tarnished mirrors suggest a more complex tale of how the house's fortunes have risen and fallen on the tides of history, and—now that the state of Louisiana has bought the historic property—are on the rise again.

The Turnbull clan was [illegible] wealthy, with three plantations and 450 slaves. Rosedown, built in 1834, was their home and s[illegible] furnished with the finest pieces available from the [illegible] the Civil >

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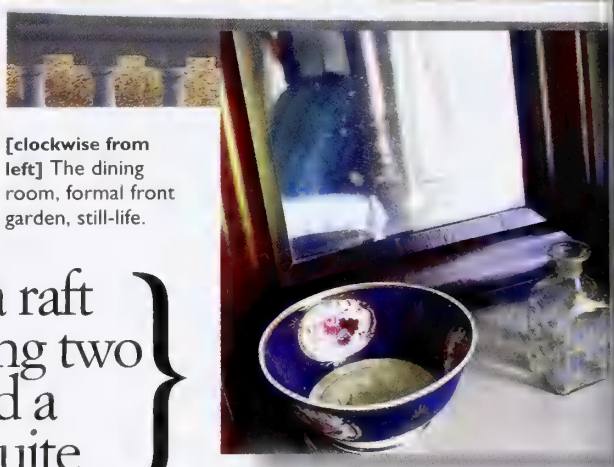
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[clockwise from left] The dining room, formal front garden, still-life.

{ The previous owner sold a raft of precious antiques, including two Audubon engravings and a splendid Gothic Revival suite }

War, however, the family suffered financial reversals, and the house slid into disrepair.

From 1956 through 1964, Rosedown was meticulously restored by the Houston-based Underwood family, which lavished its Texas oil money on the house and garden. In 1994 the Underwood heirs sold Rosedown and its 1,998 surrounding acres for $3.75 million to Gene Raymond Slivka, an affluent history buff. The house was in fine condition, with 85 percent of its original furnishings intact.

At first, everyone in town believed that Slivka would be good for Rosedown, according to Will Mangham, Rosedown's former marketing director. But "from the time he arrived," says Mangham, "he said that he didn't need the people of St. Francisville." When Slivka tried to evict an all-black Baptist church from plantation land it had occupied for nearly a century, he made national news.

Slivka sold a raft of precious antiques, including two John James Audubon copper-plate engravings and a splendid Gothic Revival suite from the Henry Clay bedroom. He laid off tour guides, says Mangham, and replaced them with audio recordings. He also removed the front door and sealed the opening with Plexiglas, installed speakers on the outside of the house, and doubled admission prices.

In addition, Slivka sold parcels of land and ceased maintaining the gardens that had been landscaped in the 1[illegible] by Alexia Turnbull, an avid horticulturist who lived in Europe touring the great formal gardens. [illegible] contacted at Julianton Plantation [illegible], Georgia. Slivka declined to [illegible]

inhabitants of tourism-based St. Francisville were ag

In November 2000, the state of Louisiana bought Rosedown from Slivka for $5.7 million. Subsequentl Louisiana office of state parks has reopened Rosedo the public and has started restoring the property. Fe have been repaired, gardens cleaned up, and the fro returned to its proper place. A volunteer staff of 40 quickly assembled to give tours and arrange flowers, ing to Bo Boehringer, Rosedown's new public-inform director.

"It's not like it's bare," says Carolyn Pittman, wh has been a tour guide at Rosedown on and off since "There's still a lot of furniture here. If you haven't se house the way it was before, you won't be disappoin

Even now, it's easy to imagine how bewitching R down must have been when its vast, silvery mirrors, slipper chairs, and mother-of-pearl–inlaid tables shi by the light of whale-oil lamps. Fortunately, the entra hall, with its circa-1828 cerulean-blue wallpaper dep Charlemagne and his knights, is intact. The staircase ished Santo Domingo mahogany, its seashell-like new crowned with a smooth ivory button, still curls up to second floor. And in the music room, where the carv Chickering piano, needlepoint chair, and horsehair s stand, phantom melodies play on for those who are to fall under Rosedown's spell once again.

Rosedown Plantation is located at 12501 Louisiana Highway 10, St. Francisville, LA 70775. For hours and tours, call 225-635-3332.

narian *(Continued from page 30)*

nging Places"] was extraordi-
well crafted. As I sat in a coffee
eading, I was filled with so many
ons. Thank you for asking Homes
e this piece, and thank you for
ling me how to decorate a walnut
or summer.

Cliff Spicer
Toronto, Ontario

Cliff,
Homes is turning out to be our
s' favorite writer; so many of
rote in to praise her story. And
han one of you told us "she's
y named!"

e Discrimination

Marian,
istic side never fails to be inspired
use Beautiful. But when I look at
ntents page and then flip to an
, there are often no page numbers
as a guide! Imagine the frustra-
trying to finish reading a story,
only to thumb through the magazine with just the URL for *House Beautiful* and the month/year as a reference. Please paginate your magazine!

DeAnn Gregorio
via e-mail

Dear DeAnn,
We try to mark every editorial page with a number. However, due to our tight printing deadlines, we are sometimes unable to number all of them. Please do not look for numbers at the bottom right or left of each page; they are located in the middle, along the pages' outside edge. In order to help you find them faster, we have doubled the size of the numerals and surrounded them with highly contrasting, vibrantly colored tabs. Hope this helps.

Domestic Dietrich

Dear Marian,
In the 1960s I lived on East 95th Street in Manhattan, a fabulous part of town that housed Betty Comden, Mark Rothko, Al Hirschfeld (he's still there), Viveca Lindfors, and Maria Riva, Marlene Dietrich's daughter ["Star Pad," September]. Grandma Marlene (swathed in beige) was often seen in the neighborhood, majestically pushing a stroller (beige) containing a grandchild (beige).

One of Dietrich's favorite stops was Feldman's Hardware, around the corner on Madison. She would order dozens of scrub brushes, bottles of detergents, gallons of ammonia, and cartons of steel wool. The Feldman staff fought over who would make each Riva delivery: the sight of Marlene on her glamorous gams, scrubbing the kitchen floor, is a long-held Madison Avenue memory.

Dick Jones
Gladwyne, Pennsylvania

Dear Dick,
Great story. Talk about a hands-on woman of style!



at your service

an index of infor

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Fashion Plates

House Beautiful and Saks Fifth Avenue Team Up to Raise Money for Fashion Targets Breast Cancer
October 2 through October 30, 2001

House Beautiful commissioned the fashion industry's most popular names–including Burberry, Calvin Klein, Donna Karan, Giorgio Armani and Ralph Lauren–to create one-of-a-kind dinner plates incorporating their signature style. Now over 30 strong, House Beautiful's eclectic cache of colorful designer fashion plates will be available by charity auction via the Web on www.saks.com powered by eBay from October 2-30. One hundred percent of the proceeds will go to Fashion Targets Breast Cancer, a charitable initiative of the Council of Fashion Designers of America. In addition, House Beautiful will donate 100% of the proceeds of any subscriptions ordered through www.saks.com powered by eBay during the same period.

Visit the windows of the Saks Fifth Avenue's Manhattan flagship store October 17-22 to view the Fashion Plates or check out House Beautiful's February and September 2001 issues where they are featured.

On Madison

A shopping fund-raiser event to support the Pink Ribbon Project
Monday, October 22nd through Sunday, November 4th

House Beautiful and the Madison Avenue Business Improvement District invite you to shop at your favorite stores On Madison to support breast cancer research and treatment via the BID's Pink Ribbon Project.

Visit participating Madison Avenue retailers above 57th Street where ten percent of sales of designated special purchase items will be donated to The Mount Sinai Hospital and Memorial Sloan-Kettering Cancer Center.

Please join the crusade to combat breast cancer. For additional information, please call the Madison Avenue BID (212) 861-2055.

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Living by Design

Boston Design Center
Saturday, October 20

House Beautiful's designed-to-inspire event series is coming to The Boston Design Center on October 20th. Senga Mortimer, House Beautiful's Decorating Director, will offer a keynote seminar and guests will be invited to attend inspirational presentations sponsored by Jenn-Air, Herend, Wedgwood Fine China and a host of others.

As a special offer, guests will be invited to test drive a new Chrysler and receive a decorating book, compliments of House Beautiful.
To receive an invitation or for more information, please call (212) 903-5124.

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hangings—that impressed Wheel
it was the idea of a business run
women, who could be paid for a
they already possessed: needlewo

Wheeler recognized the diffic
of middle-class Civil War widow
without an income, so she decide
create an American equivalent of
Royal School. She jumped, she la
recounted, "at the possibility of
for the army of helpless women c
who were ashamed to beg & unt
for work." But ultimately the Soc
of Decorative Art, as the organiza
came to be called, was a disappoi
ment to Wheeler, who found that
upper-class ladies she recruited t
launch it in 1877 were more inter
in promoting art than they were i
assisting women in need. Within
year, Wheeler had started over ag
helping to organize the New Yor
Exchange for Woman's Work, wh
the needy could consign their wa
from hand-knit sweaters to p
even if the objects fell short
aesthetically.

By this time Wheeler was g
ing a reputation for her own art.
1879 she won the $50 first prize f
set of portieres, or doorway curta
that she embroidered and painte
with lilies. That same year Louis
Comfort Tiffany founded an inte
firm with Samuel Colman and Lo
wood DeForest, all of them lands
painters interested in decoration,
invited Wheeler to take charge of
embroidery and needlework. Soo
the foursome were the "hot deco
in town," according to Peck. The
worked on the Veteran's Room of
Seventh Regiment Armory in Ne
York and the Fifth Avenue mansi
pharmaceutical manufacturer Ge
Kemp. Cornelius Vanderbilt II co
missioned the firm to decorate his
York drawing room; Mark Twain
them to furnish his house in Hart
Connecticut.

By 1883 Wheeler had tired of
sive luxury and became more inte
ested in manufacturing, so she sp

Tiffany to form her own textile
, Associated Artists. Now adept
ling with the textile mills herself,
anted to produce a range of fab-
rom relatively cheap printed den-
embroidered silks. With her
designs (by Wheeler and by the
women she trained, some of
would go on to form their own
anies), she sought to create an
ican textile style characterized by
s and colors that reflected nat-
ght. In a lavish 1883 design, she
red embroidered purple irises
old cloth glistening with sequins,
reads, and cut-glass beads;
laffodils swirl on a cream back-
d in a printed cotton velvet by
iated Artists from the same
l. "The firm's designs were
gly patterned but meant to work
t of an interior," notes Peck.
heeler's involvement with
iated Artists wound down after
93 world's fair, for which she
ned leather-covered oak benches
Arts and Crafts style for a
green library housing 7,000
by women. She spent sum-
at the artists' colony Onteora,
she co-founded in the Catskill
tains, and kept busy writing
and articles (including "The
Stitchery" for an 1899 issue
use Beautiful). *Principles of*
Decoration, published in 1903
riented to women on a budget
e Edith Wharton and Ogden
an's somewhat daunting *The*
ation of Houses, of 1897), was
ndly if rambling manual, offering
n furnishing small rooms and
ving harmonious color schemes.
ndace Wheeler died in 1923,
er designs were dismissed by
rnists, who were disdainful of
ing 19th century. But her good
s live on: today artisans still
to the New York Exchange
Woman's Work, located on East
Street, to consign smocked baby
es and patchwork quilts. What
memorial could this extraordi-
extile artist and pioneer feminist



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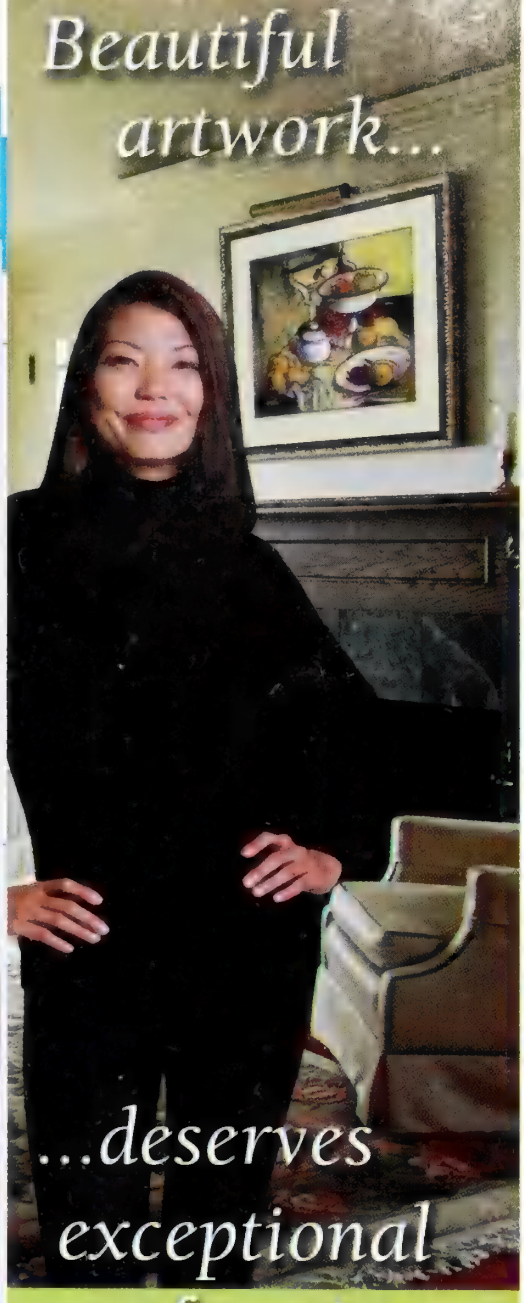
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resources

Products and other resources for this month's features follow. All prices are approximate suggested retail. Symbols in parenthesis identify service type: (R) retail; (T) trade, through decorators; (MO) mail order; (M) manufacturer or distributor.

space limitations prevent sourcing of all items. items not mentioned are from owner's collection.

Crazy for Paisley

Upholsterer: **Carl Dellatore,** D&F Workroom (T), 150 W. 25 St., New York 10001; 212-352-0160. **Kelly chair**—Michael S. Smith (T); 310-315-3018. *Fabrics and trims Page 40.* **Fabric**—John Rosselli & Associates (T); 212-593-2060. **Fabric**—Fonthill Ltd. (T); 212-755-6700. **Fabric**—Hinson & Co. (T); 212-475-4100. *Page 42.* **Fabric**—F. Schumacher & Co. (T); 212-415-3935. **Fabric**—Christopher Hyland (T); 212-688-6121. **Fabric**—Classic Revivals (T); 617-574-9030. *Page 44.* **Fabric**—Grey Watkins (T); 212-755-6700. **Fabric**—Quadrille (T); 212-753-2995. **Gimp trim,** #982-11722, in color 463—M&J Decor (T); 212-704-8000. **Fabric**—Stroheim & Romann (T); 212-486-1500.

114 Instant Message

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120 Sleeping Beauty

Pages 120 to 127. Designer: **Susan Gutfreund;** 212-517-3455. *Contractor:* **Martin Avery Snyder;** 610-356-9720. *Flower arrangements and plants:* **Meadowbrook Farms;** 215-887-5900. *Silhouette room:* **Paint,** White Smoke—Pratt & Lambert (M); 800-BUY-PRATT. **Rug**—Ikea North America (R,MO); 800-434-4532. **Drapery and sofa fabric,** Grand Rayure Satin—Clarence House (T); 212-752-2890. *Living room:* **Side tables**—Ikea North America, see above. **Pink throw**—Nantucket Looms (R); 508-228-1908. **Wall covering,** Gustavian Stripe in clay—Calico Corners (R); 800-213-6366. *Hallway:* **Framed pressed plants,** by Stuart Thornton; 011-39-339-121-0655. *Dining room:* **Wall covering,** Co Co in butter—Calico Corners, see above. *Guest bedroom.* **Drapery**—Le Manach through Claremont (T); 212-486-1252. *Master bedroom:* **Curtain trim**—Tinsel Trading (T); 212-730-1030. **Carpet**—Stark Carpet (T); 212-752-9000. **Throw** on daybed—Nantucket Looms, see above.

128 Mix Masters

Pages 128 to 135. Designer: **May Nakib,** 306 E. 61 St., 5 floor, New York 10021; 212-759-1515. *Architect:* **Nasser Nakib,** 306 E. 61 St., 5 fl., New York 10021; 212-759-1515. *Living room:* **Paint,** custom eggshell gray—John A. Weidl (R,T); 914-636-5067. **Rug**—R. Louis Bofferding (R); 212-744-6725. **Sofa,** in light gray, custom by designer. **Sofa fabric**—Le Décor Français (T); 212-734-0032. **Painting** by Nabil Nahas—Sperone Westwater Gallery (R,T); 212-431-3685. **Mirror**—Ann-Morris Antiques (T); 212-755-3170. **Director's chairs**—R. Louis Bofferding, see above. **Ottoman**—Sutter Antiques (R,T); 518-822-0729. **Ottoman fabric,** ciel, Collection John—Pierre Frey through Donghia (T); 800-DONGHIA. *Dining room:* **Bolon mat floor covering**—Beauvais Carpets (T); 212-688-2265. **Matchstick shades**—Trade France USA (T); 212-758-8330. **Wood paneling** in sugar pine—Craz Woodworking Associates (T); 631-205-1890. **Dining table**—Elizabeth Street Co. (R,T); 212-644-6969. **Sofa**—George Smith (R,T); 212-226-4747. **Sofa fabric,** Bruges Tapestry Stripe, #89257-M12—Brunschwig & Fils (T); 212-838-7878. **Ottoman**—Ann-Morris Antiques, see above. **Ottoman fabric,** Argentine cowhide in cardinal red—Hermes Leather Corp. (T); 212-947-1153. **Upholstered chairs**—Ann-Morris Antiques, see above. **Chair fabric,** Chino in Indigo, #LFY13114—Ralph Lauren Home (M); for stores: 800-578-7656. **Flat screen monitor TV,** NEC—Audio Video Crafts (R,T); 212-996-8300. **Paintings** above sofa—David Higginbotham; 212-473-7118. *Kitchen:* **Cabinets, custom**—Craz Woodworking Associates, see above. **Hinges and custom knobs**—E.R. Butler Co. (R,T); 212-925-3565. **Glashaus tiles**—Ann Sacks (R); 800-278-8453. **Dishwasher**—Miele (M); 800-843-7231. **Faucet**—Chicago Faucet Co. (M); 847-803-5000. **Stove and hood**—Garland (M); 800-25-RANGE. **Ceiling fixture,** custom—Ann-Morris Antiques, see above. *Bathroom:* **Walls,** titanium glass, #NNA16—Bendheim Glass (R,T); 212-226-6370. **Light fixture**—Ann-Morris Antiques, see above. **Sink**—P.E. Guerin (T); 212-243-5270. **Aero sink and shower fixtures**—Thomas O'Brien for Waterworks (R); 800-899-6757. **Shower curtain; St. Thomas toilet**—Waterworks (R); 800-899-6757. *Bedroom:* **Headboard,** custom by designer. **Headboard fabric**—Robert Allen (T); 508-339-9151. **Tolomeo Lamps**—Artemide (R,M); 212-925-1588. **Prints**—Galerie J.J. Beaume, Paris (R,T); 011-33-1-53-96-03-45. **Blankets**—Schweitzer Linens (R); 212-570-0236.

136 Paris Prelude

Pages 136 to 141. Designer: **Jean-François de Blanchetti,** Jean-François de Blanchetti, 2 Rue des Saint Peres, Paris; 011-33-1-42-60-22-43. **Glassware,** by Mathieu et Ville (R); 011-33-1-56-24-96-04. **Bed** [illegible] Textiles (T); 011-33-1-40-26-50-62

[illegible] Daniel Romualdez, Daniel Romualdez Design, 200 W. 24 St., Ste. 909, New York 10011; [illegible] Daniel Romualdez. Isabelle Bosquet for [illegible] Rug, Neptune, by Denis Colomb—Homer (R); 212-744-7705. **Sofas,** c[illegible] designer. **Pair of tables,** *Tables Racines,* **Coffee table,** Herve van der Stratten. **Pair of lamps**—J.H. Antiqu[illegible] 212-965-1443. **Curtains,** #CHSVI Naples Gray, silk w[illegible] Christopher Hyland (T); 212-688-6121. **Patio furnitu[illegible]** Heltzer—Dennis Miller Associates (T); 212-355-455[illegible] **rored table,** custom by designer. **Sphere**—Amy Perlil[illegible] tiques; 212-593-5756. **Tusks**—John Rosselli (T); 212-[illegible] 2060. **Rug,** San Francisco, by Denis Colomb—Hom[illegible] above. **Sofas,** custom by designer. **Coffee table/bench** Dennis Miller Assoc., see above. **Armchair** by Domi[illegible] Alan Moss (R,T); 212-473-1310. **Leather walls**—Edel[illegible] Leather (T); 212-751-3339. *Powder room:* **Tusk sconc[illegible]** Alan Moss, see above. **Mirror**—Waterworks (R,T); 8[illegible] 6757. *Bedroom:* **Rug,** Asplund—Totem (R); 888-519-[illegible] **Console table,** parchment; **Table lamp**—Malmaison [illegible] tiques (R,T); 212-288-7569. **Mirror,** custom by designer by Wolfgang Tolk—Cappellini Modern Age (R); 212[illegible] 0669. **Headboard upholstery,** PC8-3417, blue Ultrasu[illegible] **wall covering,** WG-17-63-299, light green Ultrasuede[illegible] **tains,** custom, Ultrasuede—Wolf-Gordon (R,T); 800[illegible] 0550. **Console table,** custom lacquered—Gracie (R,T[illegible] 924-6816. **Bedding**—Calvin Klein (M); 800-294-7978

138 Rancho Deluxe

Pages 150 to 155. Designer: **Josie McCarthy,** Josie Mc[illegible] Assoc., 4438 Travis St., Dallas, TX 75205, 214-954-0[illegible] *Living room:* **Carpet,** sisal—Stark Carpet (T) 212-75[illegible] **Easy chair fabric,** Ottoman—Cowtan & Tout (T); 2[illegible] 6900. **Armchair fabric,** check—Clarence House (T); 752-2890. **Chair and ottoman fabric,** Babylon—Cori[illegible] Textiles (T); 212-758-9885. *Porch:* **Teak furniture**—[illegible] Sutherland (T); 214-742-6501. *Pool. Architect:* Dick [illegible] derich; 214-871-1530. **Chaises**—Brown Jordan (T); 2[illegible] 1390. *Foyer:* **Sheraton chair fabric,** Raw silk—Larsen[illegible] 212-753-4488. **Oval-back chair fabric**—Marrakesh, [illegible] gio Textiles, see above. **Chair fabric** (chair in front o[illegible] ing), Utrecht—Roger Arlington (T); 212-752-5288. *[illegible] room:* **Headboard fabric,** Toccata—Rogers & Goffig[illegible] 212-3242. **Bed linens**—Schweitzer & Co. (T); 800[illegible] 6367. *Bathroom:* **Vanity, fixtures**—Waterworks (R,T[illegible] 899-6757. **X-legged stool,** custom by designer.

150 Hanging with Keller Donovan

Pages 156 to 161. Designer: **T. Keller Donovan,** 325 W[illegible] St., Ste. 1101, New York 10018; 212-760-0537. *Flooring throughout,* Pierrot from Design Out of the Box—An[illegible] International (M); 800-270-9313. *Page 156:* **Sweater**—Ralph Lauren (M); 888-475-7674. **Shoes**—Nike (M); [illegible] 344-6453. **Leifheit stepladder,** $85; **T2 Tool Kit,** $100[illegible] Restoration Hardware (R); 888-243-9720. **Frames,** C[illegible] Provence line from the Craig Ponzio Custom Collecti[illegible] Larson-Juhl (M); 800-886-6126. *Page 157:* **Silhouette[illegible]** Carol Lebeaux, 508-842-8730. **Georgian wing chair,** #SH127; **chair fabric,** Toile Orientale, #165095,—F. S[illegible] macher & Co. (T); 800-332-3384. *Page 158:* **Paint col[illegible]** Hydrangea, #2062-60—Benjamin Moore (M); 800-67[illegible] 4686. **Baran table**—Dessin Fournir (T); 785-434-277[illegible] **darina lantern** by Ironware International—John Ross[illegible] Assoc. (T); 212-593-2060. **Screen fabric,** Somerset, #9[illegible] 01—Rogers & Goffigon (T); 203-532-8068. **Samoa di[illegible]** **plate,** $60/ea.; **Samoa dessert plate,** $45/ea.; **Samoa l[illegible]** **oval platter**$265/ea.; all by J.L. Coquet—Lalique (R)[illegible] 993-2580. *Page 159:* **Paint color,** Potpourri Green, #2[illegible] 50—Benjamin Moore, see above. **Odeon mantel**—Cl[illegible] (T); 866-840-0609. **3" Stettheimer frame,** $1,250—AE[illegible] Master Framemaker (M); 212-988-1090. **Bird sconces** Lorin Marsh (T); 212-759-8700. **Clip shades,** $43/ea.[illegible] ental Lamp Shade Co. (R); 212-832-8190. *Page 160:* **W[illegible]** **per,** Coarse Madagascar in Natural, #HY-0390-AB, H[illegible] & Co. (T); 212-688-5538. **White frames,** from $250—[illegible] Pocker & Son (R,T); 800-443-3116. **Taylor frames,** $3[illegible] ot 2; **Ashby frame,** in white, $39—Pottery Barn Kids [illegible] (R,MO); 800-430-7373. **Starburst mirror,** $39—Metr[illegible] & Frame (R); 888-FRAMEART. **DADO Sofa** in red Selu[illegible] wool, $4,870—B&B Italia (R,M); 800-872-1697. *Page[illegible]* **Wall covering,** Chant fabric in beige and cream—Lul[illegible] Fabrics (T); 212-223-4234. **Ingrid queen headboard,** [illegible] **Ingrid nightstand,** $890—Chambers (MO); 800-334-[illegible] **Headboard fabric,** #556, Carmin 98 by Pierre Frey—Donghia (T); 212-935-3713. **Piqué coverlet,** $506; **piqu[illegible]** **shams,** $124—Peacock Alley (M); 800-810-0708. **Tho[illegible]** **shelf,** #1809970, $19—The Bombay Company (R); 80[illegible] 7789. **White vase**—Manorisms (M); 800-679-4323. **Sw[illegible]** **arm lamp,** $506—Execulamp (M); 800-28-FLASH.

158 Sticks & Stones

Pages 162 to 167. Designers: **Caleb Negron and Robert Triefus.** *Contractor:* **Richard Kunkle;** 610-346-8231. *Living room:* **Armchairs, sofa, fabric**—George Smith (R,T); 226-4747. **Throw** on sofa—Armani Casa (R); 212-334[illegible] *Dining room:* **Light fixture**—Roosters' Coup (R,T); 6[illegible] 397-0027. **Sisal rugs**—Pottery Barn (R,MO); 800-922[illegible] *Porch:* **Sisal rug**—Ralph Lauren Home (R); for stores[illegible] 578-7656. *Main bedroom:* **Bed linens**—Armani Casa, [illegible] above. *Kitchen:* **Fixtures**—Kohler (M); for stores: 800[illegible] KOHLER. **Range-top hood**—Gaggenau (M); 800-828[illegible]

Correction

October 2001: A producer credit for Miguel Flores Vianna was inadvertently omitted from "Paris Mat[illegible]" pages 86 to 93.



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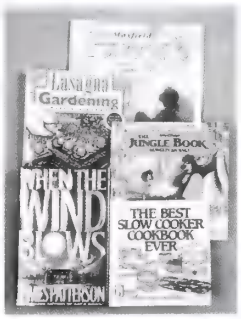
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[clockwise from bottom] Sister Parish in 1935. Parish's room for the 1979 Kips Bay showhouse in New York; the 19th-century-style loose-fitting slipcovers were considered innovative for the time. A caricature of Parish and longtime partner Albert Hadley from the January 1992 issue of *HB*.







[above and right] An interior Parish designed for Charles Engelhard, with trademark painted floors and quilt upholstery. A bulletin board from the Parish-Hadley office.

Sister Ac

{In the world of decorating, **Mrs. Parish** was t mother of invention}



WHAT IS IT ABOUT SISTER PARISH'S STYLE THAT MAKES SO MUCH SENSE RIGHT and why is every young decorator we know copying her, quoting her, even *chan* her? On a recent foraging session through our 105-year-old archives, we were st by the charm, verve, and down-home posh that leapt from every Sister Parish p Each room was appropriate, gutsy, and seductive. Talk about decorating lessons

From the start of her career to her death in 1994, Dorothy May Kinnicutt (a. Sister) was a 100 percent can-do, red-white-and-blue tastemaker. A Yankee deb descended from Cotton Mather, she responded to the Depression by opening h own business. Her first clients were her neighbors, and before long she had add the Charles Engelhards, the Bill Paleys, the Jock Whitneys, the Gordon Gettys, various Astors and Kennedys to her list. Regardless of budget, Sister's style was remarkably approachable: continuity, color, comfort, and character won out ov showy glitz every time. The American-country look is hers.

"Eclectic" and "personal style" might be the decorating buzzwords of 2001, when Mrs. Parish declared that "expressing personal feelings and memories is t essence of decorating," she was a half-century ahead of her time. Hail Sister.

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- Old needlepoint pillows
- Vintage fabri
- Cashmere throws
- Painted furniture
- Wicker
- American
- Chintz florals used with stripes
- Baskets
- Painted, pattern
- Edged curtains
- Quirky candlesticks
- Pink-lined lampsha
- Frank color
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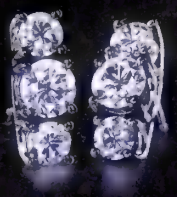

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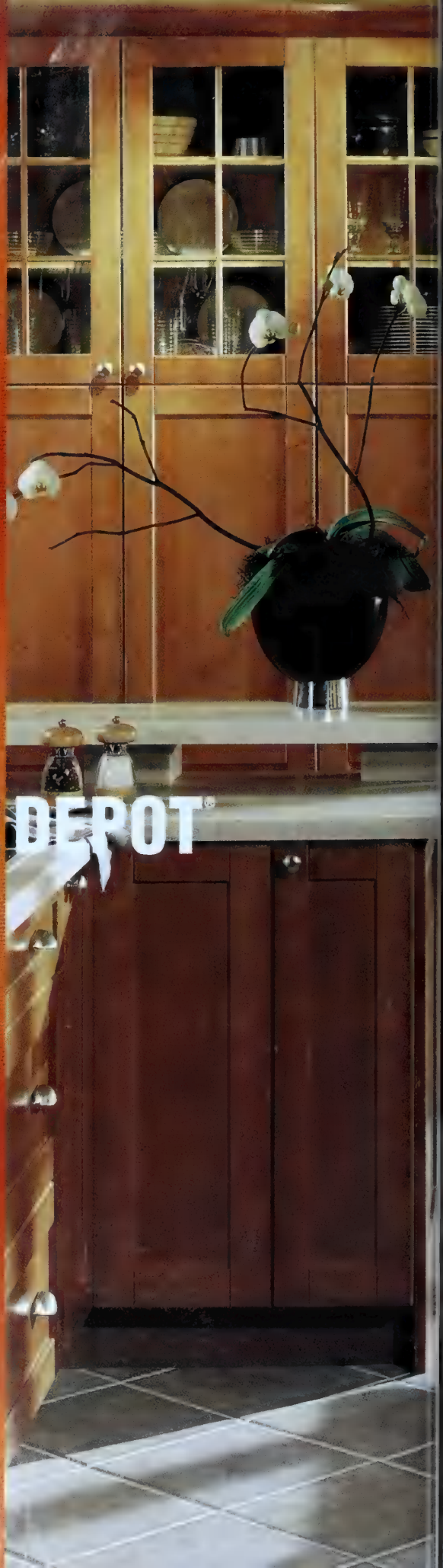
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WITH THIS DECEMBER ISSUE, WE BEGIN A SEASON OF GRATITUDE AND THANKS. GRATITUDE THAT, DESPITE THE EVENTS OF SEPTEMBER 11, OUR DOORS REMAINED OPEN, OUR PHONES PROCEEDED TO RING AND THE PRESSES CONTINUED TO ROLL. WHILE TRAGEDY TOUCHED SO MANY OF OUR FRIENDS AND FAMILY, OUR PERSONAL FREEDOM, A FREE PRESS AND A FREE ENTERPRISE SYSTEM HAVE ALL REMAINED INTACT. FOR THIS, WE ARE FOREVER THANKFUL.

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HEARST MAGAZINES, OF WHICH HOUSE BEAUTIFUL IS A PART, PUBLISHES 16 MAGAZINES THAT TOUCH 66 MILLION READERS EACH MONTH. AT THIS SOLEMN TIME WE WANT TO REAFFIRM OUR COMMITMENT OF SERVICE TO YOU AND EVERY ONE OF THOSE READERS.

WE ALSO THOUGHT YOU WOULD LIKE TO HEAR THAT HEARST HAS CONTRIBUTED RELIEF DOLLARS TO THE AMERICAN RED CROSS DISASTER RELIEF FUND AND TO THE NEW YORK CITY PUBLIC/PRIVATE INITIATIVES, INC., A FUND THAT WILL AID THE FAMILIES OF NEW YORK CITY POLICE OFFICERS, FIREFIGHTERS, EMERGENCY WORKERS AND OTHERS WHO PERISHED IN THE WORLD TRADE CENTER TRAGEDY.

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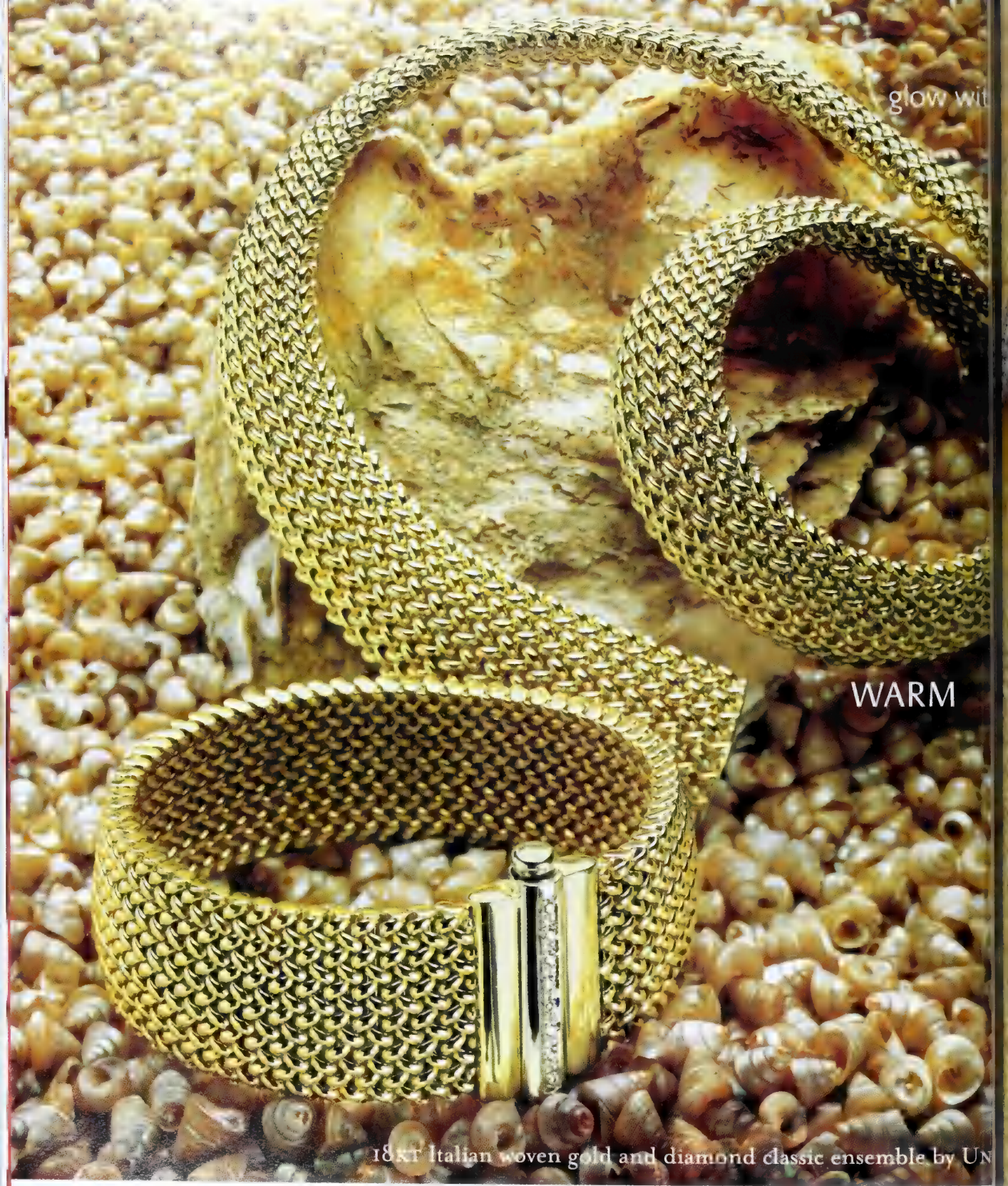


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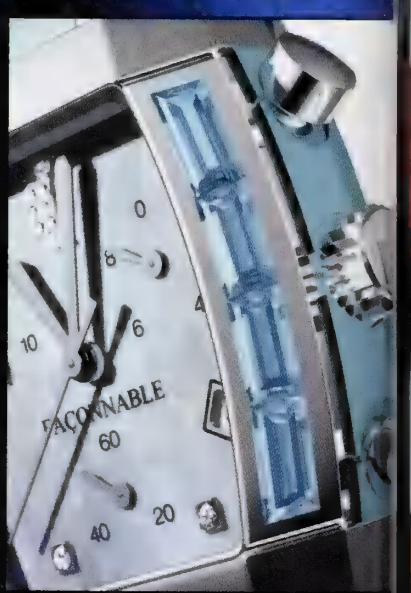












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Eliminates the need to know the guy working the d



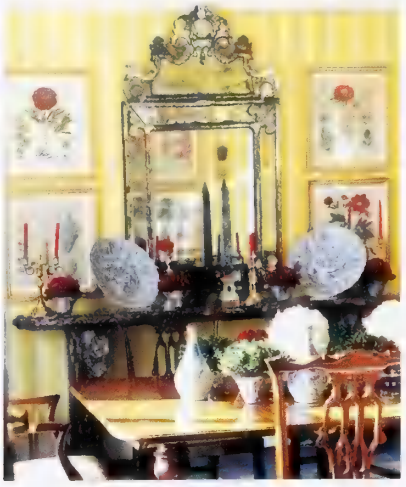
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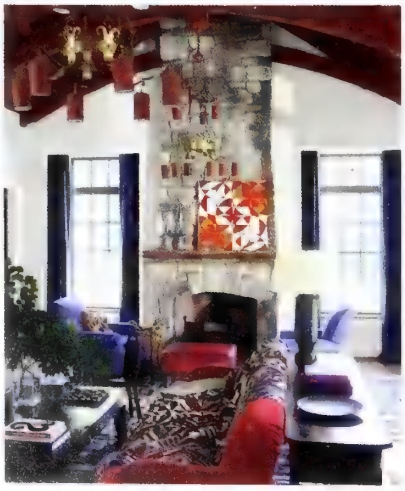
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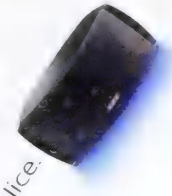
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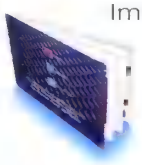
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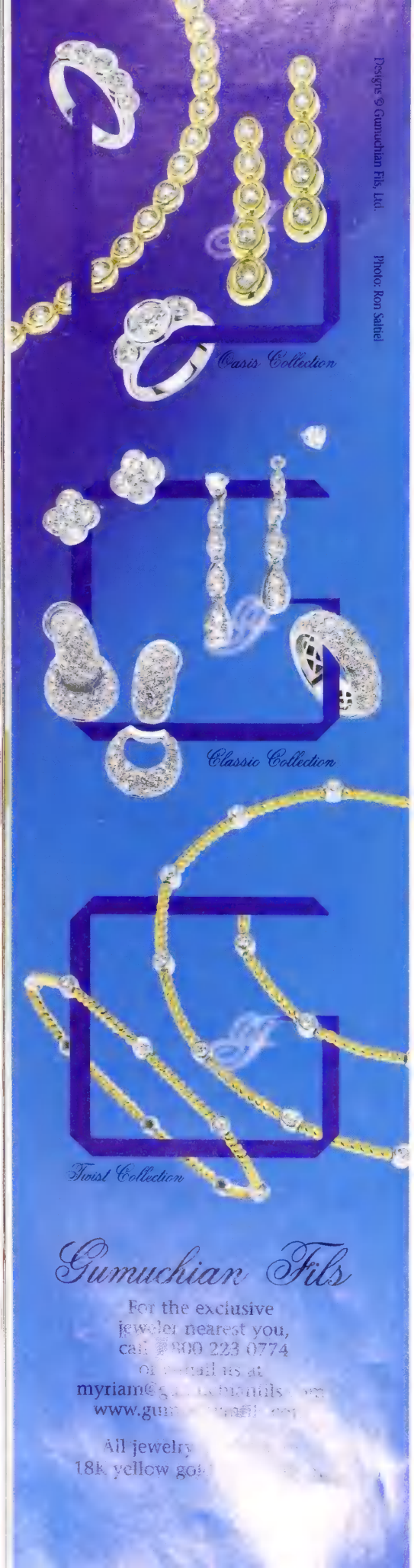
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Miki Duisterhof "His taste is sophisticated and a little quirky, and he is quite the Southern gentleman," Duisterhof says of Richard Keith Langham, whose Manhattan showroom she photographed for this issue's "Holiday Punch" (page 100). Born in Holland, Duisterhof began her photography career in New York in the early 1990s. She is a frequent contributor to *Town & Country* and *Food & Wine.*



Michael James O'Brien During the past two decades O'Brien, who studied photography at Yale with Walker Evans, has published his work in such magazines as *GQ, The New Yorker, The Face,* and *Rolling Stone.* He also contributed images to the book *Girlfriend* and is a co-owner of the New York restaurant Chez es Saada. He photographed Jim Samson and Steve Oraham's house in Miami for this issue's "Cool Yule" (page 106).



Elana Ashanti Jefferson fashion and interior design featu writer for *The Denver Post,* Jeffe is captivated by "the artistry and capacity for self-expression in bo fields." In her first assignment fo *House Beautiful,* she accompanie decorator Melinda Douglas on a holds-barred holiday shopping s at Pottery Barn. Her report, "Designer Challenge: Dining Ro Drama," appears on page 122.



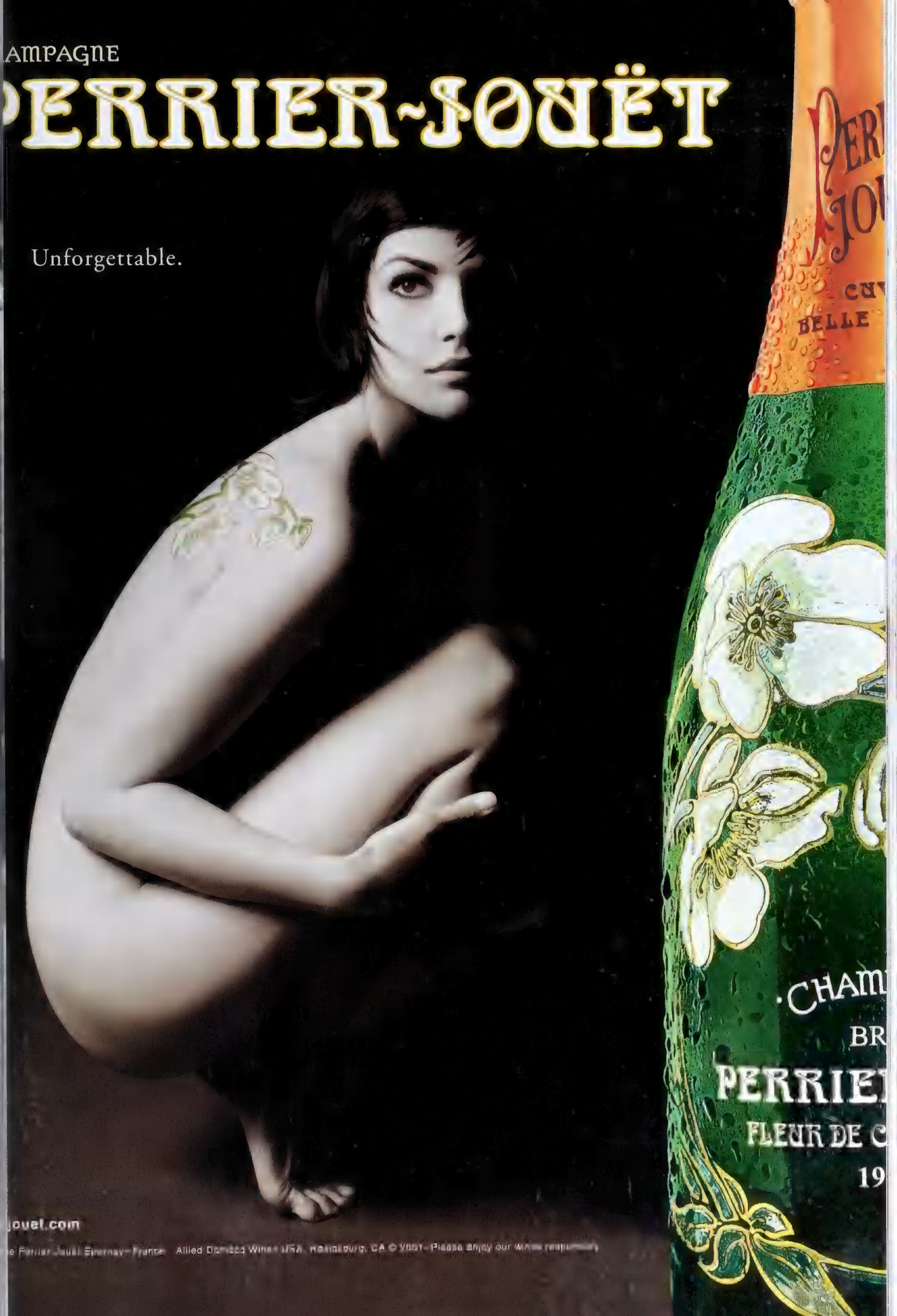
Lisa Hearst As *House Beautiful*'s indefatigable special projects editor, Hearst is always on the lookout for noteworthy design stories in the Rocky Mountain region and the Southwest. A former resident of New York, she now lives in Denver, where she exults in "being near the Colorado mountains and all the outdoor activities they offer." She produced this issue's "Designer Challenge: Dining Room Drama" (page 122).



Roslyn Sulcas "He has a wonderfully ebullient personality," Sulcas says of British designer William Yeoward, who set a festive holiday table for this month's "Dinner at Eight" (page 52). Born and raised in South Africa, Sulcas lived in Paris for a while before moving to New York in 1996. A freelance writer and [illegible] previously worked on the editorial staff of *Garden Design* and *Save*



Paul Costello Photographing this issue's "A Christmas Memory" (page 84), Costello documented h friend David Netto's holiday festi in both a Connecticut Greek Rev and a Manhattan apartment he ca "a glimpse of old New York." Ra on a vineyard in Napa Valley, he moved to New York at 17 to stud photography. His work appears r larly in such magazines as *Travel + Leisure* and *British Traveler.*


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BECAUSE OUR DEADLINES ARE SO stringent—and so far in advance—this issue went to press on September 18, seven days after the devastating terrorist attacks on America. *House Beautiful*'s remarkably passionate and professional editors spent many long days and a few nights in our offices getting this holiday issue together without long-distance telephone service, public transportation, or, for a few of us, roofs over our heads. But no matter the circumstance and obstacles, our editorial goal was, and is, to inform you, inspire you, and help you imagine and achieve a fuller, better, more pleasing domestic environment. Never before have the words "house beautiful" seemed more relevant. And never has a holiday season seemed so important and so life-affirming.

The events of mid-September have thoroughly convinced us that there is *nothing* more comforting than being with the people we love in the places we love. It all comes home to home: in unsettling, disorienting times, where, how, and with whom we live determines our physical, aesthetic, and spiritual well-being. A comfortable, reassuring, warm, and beautiful nest is not a luxury or an [illegible] is a must. *House Beautiful* [illegible] is helping you get on [illegible] way. To all [illegible] faxed, and [illegible] and reflection [illegible] impressed, an[illegible] ful words made our editorial mission even more fervent: a house beautiful is one of life's most basic needs.

Dear Marian,
This e-mail is a message of friendship. We are shocked and terrified by the recent terrorist attacks. We are with the American people. Here in Milan, Italy, work came to a standstill; unfortunately, we can't do much because of the distance, but what we can do is pray and be with you in our hearts and minds. You are not alone.

Monica Cotta Ramusino
via e-mail

Dear Marian,
If New York and the nation ever needed beauty, it is now. And when it comes to real beauty, *House Beautiful* has so much to offer. In these hard times, I hope very much that you are all relatively unscathed. What a sad moment in New York, the United States, and the world. Your passion can uplift us all. Keep healthy, strong, outspoken, and safe. Take care!

Jonathan Field
via e-mail

Dear Marian,
It seems difficult to contemplate a joyful holiday season when so many people have lost so much. So many worries [illegible] our children, our economy, our [illegible]ety! It seems to me that "nesting" is [illegible], if not the solution, to apply to our day-to-day lives. We are sha[illegible] not hopeless. Let us turn our att[illegible] to where we can really accompli[illegible] our domiciles. Let each and eve[illegible] of us make our homes into enric[illegible] nurturing havens where our fam[illegible] and friends will feel soothed an[illegible] Let us open our homes to those [illegible] have been scarred by this traged[illegible] be home for Christmas, and I wi[illegible] same for all of your readers.

Ca[illegible]
Anaheim, C[illegible]

Hudson Hawk

Dear Marian,
I enjoyed the description of you[illegible] ends in Wappingers Falls, New [illegible] ["Dear Marian," August]. I live[illegible] Hudson Valley for 66 years, the [illegible] of which I spent traveling throu[illegible] village to get to work every day.

Edward D[illegible]
Venice[illegible]

Dear Edward,
I wish I could spend more time [illegible] but one and a half days every otl[illegible] weekend or so will just have to [illegible] now. Despite unpredictable wea[illegible] few bugs, and a pile of PCBs (so [illegible] be eradicated), I *(Continued on*

Please e-mail Marian McEvoy, Editor in[illegible] at mmcevoy@hearst.com. Send your let[illegible] Dear Marian, House Beautiful, 1700 Br[illegible] 29th floor, New York, NY 10019. Be sur[illegible] include a daytime telephone number. Le[illegible] may be edited for clarity and length.



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Italian Silver & Interior Design:

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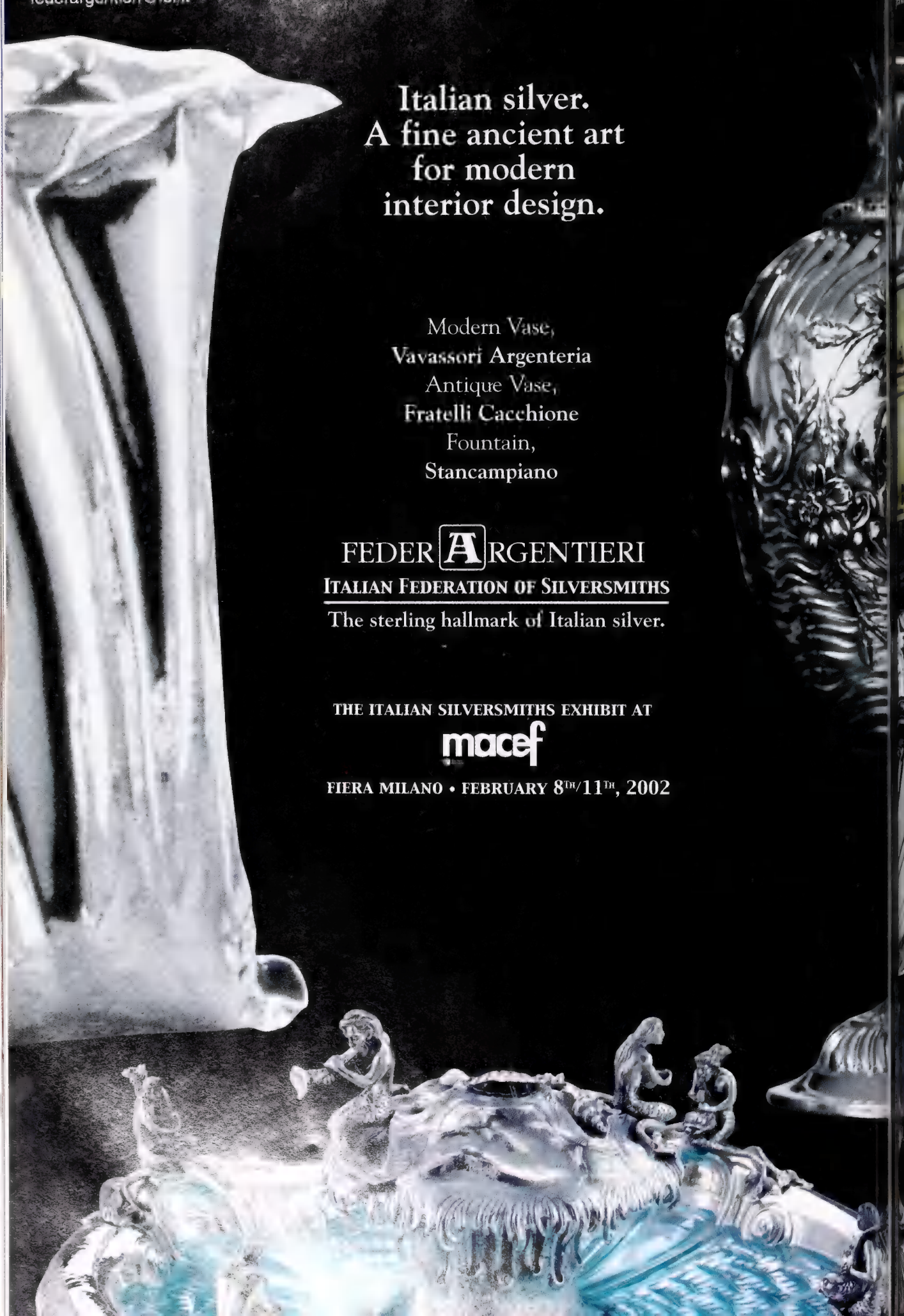


Italy, since the Renaissance, has been home to the world's premier artists and artisans as well as its most revered connoisseurs and collectors. Just as Leonardo da Vinci is considered the world's greatest artist of all time, Italian silversmiths are the longstanding leaders in the field of silver production. Renowned internationally for their exquisite craftsmanship, exceptional details and sumptuous materials, Italian silversmiths create silver masterpieces that adorn, enhance and brighten the home—from the living and dining rooms to the bedroom and library. Produced by painstaking, highly skilled methods of manufacture—including embossing, engraving, chasing and hammering—and each possessing that trademark Italian flair for design, Italian silver objects distinguish a home of refined taste. FederArgentieri, the Italian federation of silversmiths, guarantees the high quality of each silver piece with an "A" hallmark—from flatware and frames to candelabra and hollowware. Bring the grand, glittering style of sophisticated Italian palazzo living into the American home of today. Set a table and decorate a room with sumptuous silver products from Italy.

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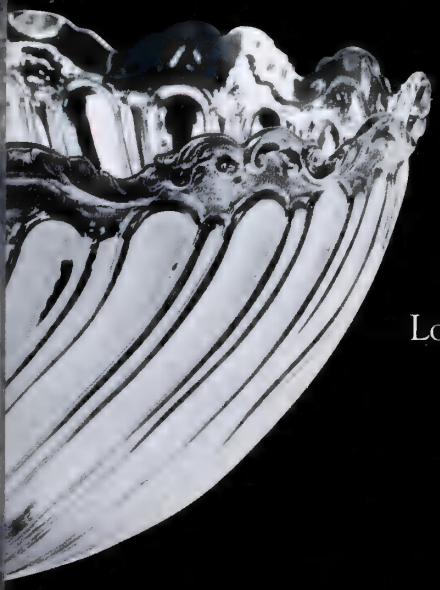
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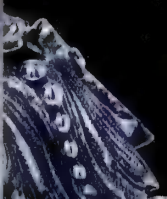
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W W W . M I T H E L L G O L D . C O

om left foreground] Sabre black-resin bamboo-handled flatware, $95
ce place setting; at Table d'Art: 212-725-1630. Ceramic vase in ochre,
nana Republic: 888-BRSTYLE. Eduardo black-and-white tin boxes, $270
ve; from Stray Dog: 706-861-1365. Giorgio Armani Cosmetics shine
zi; at Saks Fifth Avenue: 800-330-8497. Mark Snider leather envelope
at Barneys New York: 212-593-7800. Black glass "water" bottle, $75:
717-237-0790 or www.melissa.com. Black-and-red leather journal,
A Design Store: 800-793-3167. Eva Zeisel black ceramic dish, $18;
ropolitan Museum of Art: 800-662-3397 or www.metmuseum.org;
here throw, $700; from Armand Diradourian: 323-651-2125. Seaman
coral-topped trinket box, $770; through Vivre: 800-411-6515.



Yule Flip

et in the spirit of the season with red, white, and black}

'grapher: ANITA CALERO Producer: ELIZABETH MAYHEW



[clockwise from left foreground] Sherazad
knotted ruby crystal necklace, $2,100; from I
800-777-0100. René Caovilla s
$595; at Bergdorf Goodman: 800-558-1855
Crosland starfish album with scalloped pag
212-397-8257. Winter Game Birc
plate, $120; from Lynn Chase: 800-228-99
water goblet, $145; from Baccarat: 800-7
Daisy Hill monogrammed linen nap
at Sue Fisher King: 415-922-7276. Lamberts
crocodile clutch, $2,275; at Bergdorf G
800-558-1855. Hable Construction re
wool felt throw, $650; at Stitch: 773-782-1
wool pillow, $50; from Triangle Studio: 800-8
Grosgrain-trimmed linen nap
from Dransfield & Ross: 212-741-7278,
flower-topped sachet, $20; from Uncommon
888-365-0056 or www.uncommongo
Red leather die-shaped poker set, $350;
Vivre: 800-411-6515. Eden Crimson cup, $
saucer, $72; from Bernardaud: 800-8

e from center] Aladino
glass bowl, $110; from Salviati:
361. Palm-patterned china,
nner plate, $30 for dessert
for bread and butter plate,
p and saucer; from Tiffany &
526-0649 or www.tiffany.com.
vase, $30; from Rosenthal:
070. Tsunami ceramic vase,
Dansk: 800-29-DANSK.
a porcelain vase, $230; from
Adler: 877-287-1910. Cut-
nited-edition vase, $4,000;
tal Saint-Louis: 800-238-5522.
ameo coffeepot, $465; at
pet & Home: 212-473-3000.
t-crystal tumbler, $290;
mès: 800-238-5522.



TYPE 2 DIABETES:

What You Need to Know



TYPE 2 DIABETES, AND ITS PARTNER OBESITY, are very common conditions in the United States, and they are becoming more common. The alarming rise in these related metabolic problems is caused by our increasingly busy, but sedentary, lifestyles.

For instance, we commute by car instead of bicycle. We watch too much television. We frequently live "on the run," trying to fit too much into a day. And we have too little time to plan meals, cook, and exercise. This makes fast food (i.e. high fat, high salt) almost a necessity. Sound familiar? If it does, read on.

DIABETES IS A METABOLIC condition affecting about 6 percent of the U.S. population. The most common type, affecting 95 percent of people with diabetes, is type 2 diabetes. People who have type 2 diabetes often make plenty of insulin, but the body uses it poorly. This means that even though insulin is available, it cannot do its job of getting glucose, or sugar, into cells where it is turned into energy. Without efficient insulin action, glucose is left circulating in the blood stream. Levels of glucose build up, causing the hallmark sign of diabetes: high blood glucose.

strategies for managing DIABETES

- **Monitor your blood sugar so you know how well you are managing your diabetes.**
- **Eat a healthy diet and exercise regularly.**
- **Pay attention to stress, as high stress can raise blood sugar.**
- **Talk with your healthcare provider about establishing a plan.**
- **Don't smoke! Smoking increases the risk of heart disease.**

EARLY DETECTION

Early detection of diabetes can be extremely important. Early in the course of diabetes, small changes in lifestyle can make a huge impact. Focusing on a healthy diet and moderate exercise may delay the onset of symptoms and the development of complications.

Diabetes is basically a metabolic disease that, over time, attacks the large and small blood vessels. This leads to an increased risk for cardiovascular disease and damage to the eyes, kidneys, and nerves when the vessels in these organs are affected. These complications can be prevented or delayed by keeping your before-meals blood glucose levels as close to the ADA-recommended goal of 90-130 mg/dl as possible, for as long as possible.

LEARN TO CONTROL YOUR DIABETES

Diabetes is a condition that you to closely manage with your hea provider. The goal is to keep yo glucose as close to the recomm ADA goal of 90-130 mg/dl as pc Talk with your healthcare provid your treatment. Together, develc plan that includes a combinatio strategies. Below are some othe important things you can do:

- Plan your meals ahead of time will help you stick to a healthy
- Make time to exercise. This w reduce stress and control you sugar.
- Take your diabetes medicatio prescribed by your physician.
- Test your blood sugar regularl know how well you are manag your diabetes.

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Once A Day, On Your Way

Lowering your blood sugar just got more convenient with

GLUCOPHAGE® XR
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Now the #1 prescribed pill for lowering blood sugar is available in a once-a-day dose.

Along with diet and exercise, GLUCOPHAGE XR can help lower your blood sugar, so talk to your doctor, today.

Important Information:

GLUCOPHAGE XR is not for everyone. In rare cases, GLUCOPHAGE XR may cause lactic acidosis (buildup of lactic acid in the blood) which is serious and can be fatal in half the cases. This occurs mainly in people whose kidneys are not functioning properly. Tell your doctor about your alcohol use because it can affect your risk. You should not take this drug if you: have kidney problems, are 80 or older (unless your kidneys are tested), are taking medication for heart failure, are seriously dehydrated, have a severe infection, or have or have had liver disease. The most common side effect is diarrhea.

Please see additional important patient information on the next page.

Ask your doctor about GLUCOPHAGE® XR (metformin HCl extended-release tablets) ONCE DAILY

For more information call toll-free **1-877-285-0749**
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PATIENT INFORMATION

GLUCOPHAGE®

(metformin hydrochloride tablets)

and

GLUCOPHAGE® XR

(metformin hydrochloride extended-release tablets)

Read this information carefully before you start taking this medicine and each time you refill your prescription. There may be new information. This information does not take the place of your doctor's advice. Ask your doctor or pharmacist if you do not understand some of this information or if you want to know more about this medicine.

What are GLUCOPHAGE and GLUCOPHAGE XR?

GLUCOPHAGE and GLUCOPHAGE XR are used to treat type 2 diabetes. This is also known as non-insulin-dependent diabetes mellitus. People with type 2 diabetes are not able to make enough insulin or respond normally to the insulin their bodies make. When this happens, sugar (glucose) builds up in the blood. This can lead to serious medical problems including kidney damage, amputations, and blindness. Diabetes is also closely linked to heart disease. The main goal of treating diabetes is to lower your blood sugar to a normal level.

High blood sugar can be lowered by diet and exercise, by a number of medicines taken by mouth, and by insulin shots. Before you take GLUCOPHAGE or GLUCOPHAGE XR, try to control your diabetes by exercise and weight loss. While you take your diabetes medicine, continue to exercise and follow the diet advised for your diabetes. No matter what your recommended diabetes management plan is, studies have shown that maintaining good blood sugar control can prevent or delay complications of diabetes, such as blindness.

GLUCOPHAGE and GLUCOPHAGE XR have the same active ingredient. However, GLUCOPHAGE XR works longer in your body. Both of these medicines help control your blood sugar in a number of ways. These include helping your body respond better to the insulin it makes naturally, decreasing the amount of sugar your liver makes, and decreasing the amount of sugar your intestines absorb. GLUCOPHAGE and GLUCOPHAGE XR do not cause your body to make more insulin. Because of this, when taken alone, they rarely cause hypoglycemia (low blood sugar), and usually do not cause weight gain. However, when they are taken with a sulfonylurea or with insulin, hypoglycemia is more likely to occur, as is weight gain.

WARNING: A small number of people who have taken GLUCOPHAGE have developed a serious condition called lactic acidosis. Lactic acidosis is caused by a buildup of lactic acid in the blood. This happens more often in people with kidney problems. Most people with kidney problems should not take GLUCOPHAGE or GLUCOPHAGE XR. (See "What are the side effects of GLUCOPHAGE and GLUCOPHAGE XR?")

Who should not take GLUCOPHAGE or GLUCOPHAGE XR?

Some conditions increase your chance of getting lactic acidosis, or cause other problems if you take either of these medicines. Most of the conditions listed below can increase your chance of getting lactic acidosis.

Do not take GLUCOPHAGE or GLUCOPHAGE XR if you:

- have kidney problems
- have liver problems
- have heart failure that is treated with medicines, such as Lanoxin® (digoxin) or Lasix® (furosemide)
- drink a lot of alcohol. This means you binge drink for short periods or drink all the time
- are seriously dehydrated (have lost a lot of water from your body)
- are going to have an x-ray procedure with injection of dyes (contrast agents)
- are going to have surgery
- develop a serious condition, such as heart attack, severe infection, or a stroke
- are 80 years or older and you have NOT had your kidney function tested

Tell your doctor if you are pregnant or plan to become pregnant. GLUCOPHAGE and GLUCOPHAGE XR may not be right for you. Talk with your doctor about your choices. You should also discuss your choices with your doctor if you are nursing a child.

Can GLUCOPHAGE or GLUCOPHAGE XR be used in children?

GLUCOPHAGE has been shown to effectively lower glucose levels in children (ages 10 to 16 years) with type 2 diabetes. GLUCOPHAGE has not been studied in children younger than 10 years old. GLUCOPHAGE has not been studied in combination with other oral glucose-control medicines or insulin in children. If you have any questions about the use of GLUCOPHAGE in children, talk with your doctor or other healthcare provider.

GLUCOPH[illegible] not been studied in children.

How should [illegible]PHAGE or GLUCOPHAGE XR?

[illegible] take and when to take it. You will probably [illegible] your doctor may slowly increase your dose [illegible] you should take GLUCOPHAGE or GLUCOPHAGE XR [illegible]

Your doctor may have you take other medicines along with GLUCOPHAGE XR to control your blood sugar. These medicines may include shots. Taking GLUCOPHAGE or GLUCOPHAGE XR with insulin may help you control your blood sugar while reducing the insulin dose.

Continue your exercise and diet program and test your blood sugar regularly while you take GLUCOPHAGE or GLUCOPHAGE XR. Your doctor will monitor your diabetes and may perform blood tests on you from time to time to make sure your kidneys and liver are functioning normally. There is no evidence that GLUCOPHAGE or GLUCOPHAGE XR causes harm to the liver or kidneys.

Tell your doctor if you

- have an illness that causes severe vomiting, diarrhea or fever, or if you drink a lower amount of liquid than normal. These conditions can lead to severe dehydration (loss of water in your body). You may need to stop taking GLUCOPHAGE or GLUCOPHAGE XR for a short time.
- plan to have surgery or an x-ray procedure with injection of dye (contrast agents). You may need to stop taking GLUCOPHAGE (metformin hydrochloride tablets) or GLUCOPHAGE XR (metformin hydrochloride extended-release tablets) for a short time.
- start to take other medicines or change how you take a medicine. GLUCOPHAGE and GLUCOPHAGE XR can affect how well other drugs work, and some drugs can affect how well GLUCOPHAGE and GLUCOPHAGE XR work. Some medicines can cause high blood sugar.

GLUCOPHAGE XR must be swallowed whole and never crushed or chewed. Occasionally, the inactive of GLUCOPHAGE XR may be eliminated as a soft mass in the stool that may look like the original tablet; this is not harmful and will not affect how GLUCOPHAGE XR works to control your diabetes.

What should I avoid while taking GLUCOPHAGE or GLUCOPHAGE XR?

Do not drink a lot of alcoholic drinks while taking GLUCOPHAGE or GLUCOPHAGE XR. This means you should not binge drink for short periods, and you should not drink a lot of alcohol on a regular basis. Alcohol can increase the chance of getting lactic acidosis.

What are the side effects of GLUCOPHAGE and GLUCOPHAGE XR?

Lactic Acidosis. **In rare cases, GLUCOPHAGE and GLUCOPHAGE XR can cause a serious side effect called lactic acidosis. This is caused by a buildup of lactic acid in your blood. This build-up can cause serious damage.** Lactic acidosis can occur if GLUCOPHAGE and GLUCOPHAGE XR is rare and has occurred mostly in people whose kidneys were not working normally. Lactic acidosis has been reported in about 33,000 patients taking GLUCOPHAGE over the course of a year. Although rare, lactic acidosis does occur, it can be fatal in up to half the people who develop it.

It is also important for your liver to be working normally when you take GLUCOPHAGE or GLUCOPHAGE XR. Your liver helps remove lactic acid from your blood.

Make sure you tell your doctor before you use GLUCOPHAGE or GLUCOPHAGE XR if you have kidney or liver problems. You should also **stop using GLUCOPHAGE or GLUCOPHAGE XR and call your doctor right away if you have signs of lactic acidosis. Lactic acidosis is a medical emergency that must be treated in a h**

Signs of lactic acidosis are:

- feeling very weak, tired, or uncomfortable
- unusual muscle pain
- trouble breathing
- unusual or unexpected stomach discomfort
- feeling cold
- feeling dizzy or lightheaded
- suddenly developing a slow or irregular heartbeat

If your medical condition suddenly changes, stop taking GLUCOPHAGE or GLUCOPHAGE XR and call your doctor right away. This may be a sign of lactic acidosis or another serious side effect.

Other Side Effects. Common side effects of GLUCOPHAGE and GLUCOPHAGE XR include diarrhea, nausea, and upset stomach. These side effects generally go away after you take the medicine for a while. Taking your medicine with meals can help some of these side effects. Tell your doctor if the side effects bother you a lot, last for more than a few weeks, come back after they've gone away, or start later in therapy. You may need a lower dose or need to stop taking the medicine for a short period or for good.

About 3 out of every 100 people who take GLUCOPHAGE or GLUCOPHAGE XR have an unpleasant metallic taste when they start taking the medicine. It lasts for a short time.

GLUCOPHAGE and GLUCOPHAGE XR rarely cause hypoglycemia (low blood sugar) by themselves. However, hypoglycemia can happen if you do not eat enough, if you drink alcohol, or if you take other medicines to lower blood sugar.

General advice about prescription medicines

If you have questions or problems, talk with your doctor or other healthcare provider. You can ask your doctor or pharmacist for the information about GLUCOPHAGE or GLUCOPHAGE XR that is written for health care professionals. Medicines are sometimes prescribed for purposes other than those listed in a patient information leaflet. Do not use GLUCOPHAGE or GLUCOPHAGE XR for a condition for which it was not prescribed. Do not share your medicine with other people.

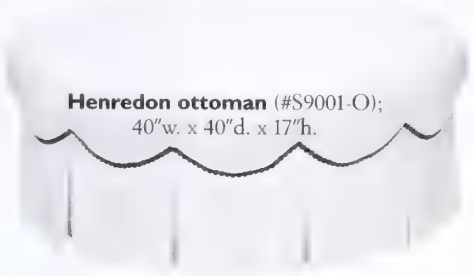
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F5-B05[illegible]
Revised J[illegible]

pher: JOSHUA SHELDON
CAROLYN SOLLIS
s: CAROLYN SOLLIS and ELAINE WRIGHTMAN



Henredon ottoman (#S9001-O); 40"w. x 40"d. x 17"h.

▼Beacon Hill's **Velvet Stripe IZ** in topaz; 100% silk; 53"w.



A LUXURIOUS VELVET OTTOMAN IS THE ideal holiday indulgence: it adds instant sophistication to your living room while providing extra seating for party guests. Henredon's grand 40-inch-round pouf makes a dramatic design statement decked out in jewel-toned patterned velvets, a modern update on a traditional fabric. A short pile material with a soft, plush feel, velvet can be cut, embossed, or crushed. We experimented with each variation, using patterns in silks, cottons, and blends. >

velvet touch

{Dress up your rooms with a sexy, stylish ottoman}

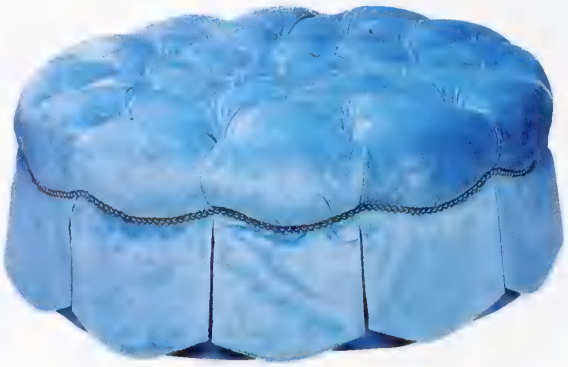
▼Mulberry's **Velvet Squares** (#FD343 V106) in red through Lee Jofa; 100% cotton; 51"w.





▲Manuel Canovas's **Chicago** (#4501-49) in Tilleul; 50% cotton, 50% viscose; 51"w.

>



▲Pierre Frey's **Orsay** (#2290) in Azur 97 through Donghia; 55% cotton, 45% linen; 55″w.



▲Nobilis's **Beaufort Bonaparte** (#GFB 38022); 65% polyester, 35% cotton; 52″w.



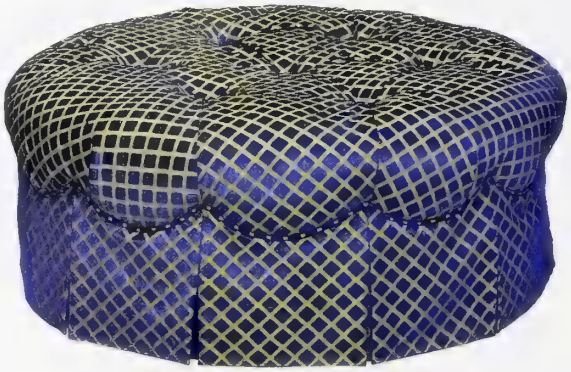
▲Bergamo's **Benavides** (#19908-3); 100% rayon; 55″w.

{Ottomans add both instant sophistication and extra seatin

"To tuft or not to tuft, that was the question," reports our upholsterer, Carl Dellatore, of New York's D & F Workroom. "The Henredon ottoman normally comes with tufting, so we incorporated it into the upholstery with most of the velvets. To emphasize the geometric designs of Manuel Canovas's pale-green Chicago stripe and Nancy Corzine's sapphire-blue Velvet Diamonds pattern, the number of tufts were cut in half. To highlight larger-scale prints, like Bergamo's leaf-green Benavides, Mulberry's ruby-red Velvet Squares, and Ardecora's dark-brown vine-patterned Moreana, we left the top flat."

Dellatore also played with different skirt treatments and trims. Nobilis's crimson Beaufort Bonaparte floral has four wide pleats and a self welt. Echoing the ottoman's curvy shape, Pierre Frey's aquamarine Orsay is trimmed with silver nailheads and has a scalloped hem. For a little romance, buttons and bows adorn the skirt of Velvet Stripe IZ from Beacon Hill, while over-the-top glamour oozes from Gretchen Bellinger's Applause, an amethyst floral [illegible] with a skirt wrapped in taffeta ribbon. The holidays go Hollywood! >


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▲Nancy Corzine's **Velvet Diamonds** (#NC0610-075) in sapphire; 41% cotton, 41% bemberg, 18% viscose; 52″w.



▲Gretchen Bellinger's **Applause** (#2672-59) in lilac wine; 100% cotton; 54″w.



▲Ardecora's **Moreana** (#5060-889) through Zimmer + Rohde; 70% polyester, 30% cotton; 54″w.

{"To tuft or not to tuft, that was the question"}

NUTS & BOLTS

- An ottoman is wonderfully versatile: it's great for extra seating and can double as a coffee table if you place a tray on top of it.
- Velvets are woven from many fibers, including wool (mohair), cotton, silk, and synthetic blends. Each has a different hand and durability.
- Patterns are created by techniques in weaving, cutting, crushing, and embossing (sometimes called gauffrage).
- A velvet's pile causes a "direction" in the fabric, which makes the color appear to change when viewed from different angles. To avoid a two-tone effect, consider direction when you are upholstering a piece.
- Velvets are expensive, so treat them with care. Dry clean only, and *never* iron. ■

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Writer: ROSLYN SULCAS
Producer: ALLEGRA HICKS



Yeoward Ho!

{Designer William Yeoward energizes his dinner table with a giant helping of color



"You've got to vary the heights," instructs William Yeoward, whose tables always have a decorative flourish.

ENGLISH DESIGNER WILLIAM YEOWARD brings the same bold approach to dinner parties that he does to his furniture, glassware, and fabrics. "When I entertain, it's like doing a photo shoot," he says. "I take inspiration from what's available, and I don't do dull!"

Yeoward, who lives and works in London's decidedly unglamorous Battersea and has a glassware shop in nearby Chelsea and a showroom on Madison Avenue in New York, entertains often and enthusiastically. "When I plan an evening," he says, "I try to carry a theme through. If I'm using gerberas, you'll find them all over the house so my guests know I've put thought into the event."

The designer is adamant about unconventional table settings and lighting. "We all look better in low wattage," he says (A little musk to perfume the air—but only before eating"), and sound [illegible] music"). As for his own [illegible] tainly not one to hold back. [illegible] orange velvet pants and a lime [illegible]

THE DISH

- Be clear about the kind of atmosphere you w and plan music, lighting, and color around it.
- Seat guests next to one person they know an person they don't.
- Don't invite more than eight people. Collecti everyone you know and serving them finger f a poor example of entertaining.
- Cook the food yourself. Even if it's not fabul your guests will appreciate the effort.
- Think about the colors of the food. You don' to go overboard with coordinated dishes, but sure that the meal looks good with your table


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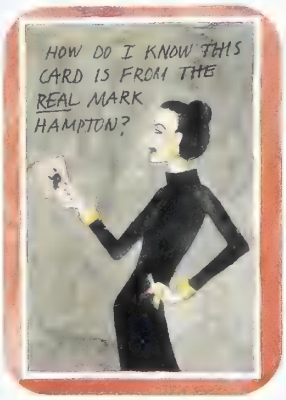
Writer MARIO LOPEZ CORDERO



On the Block

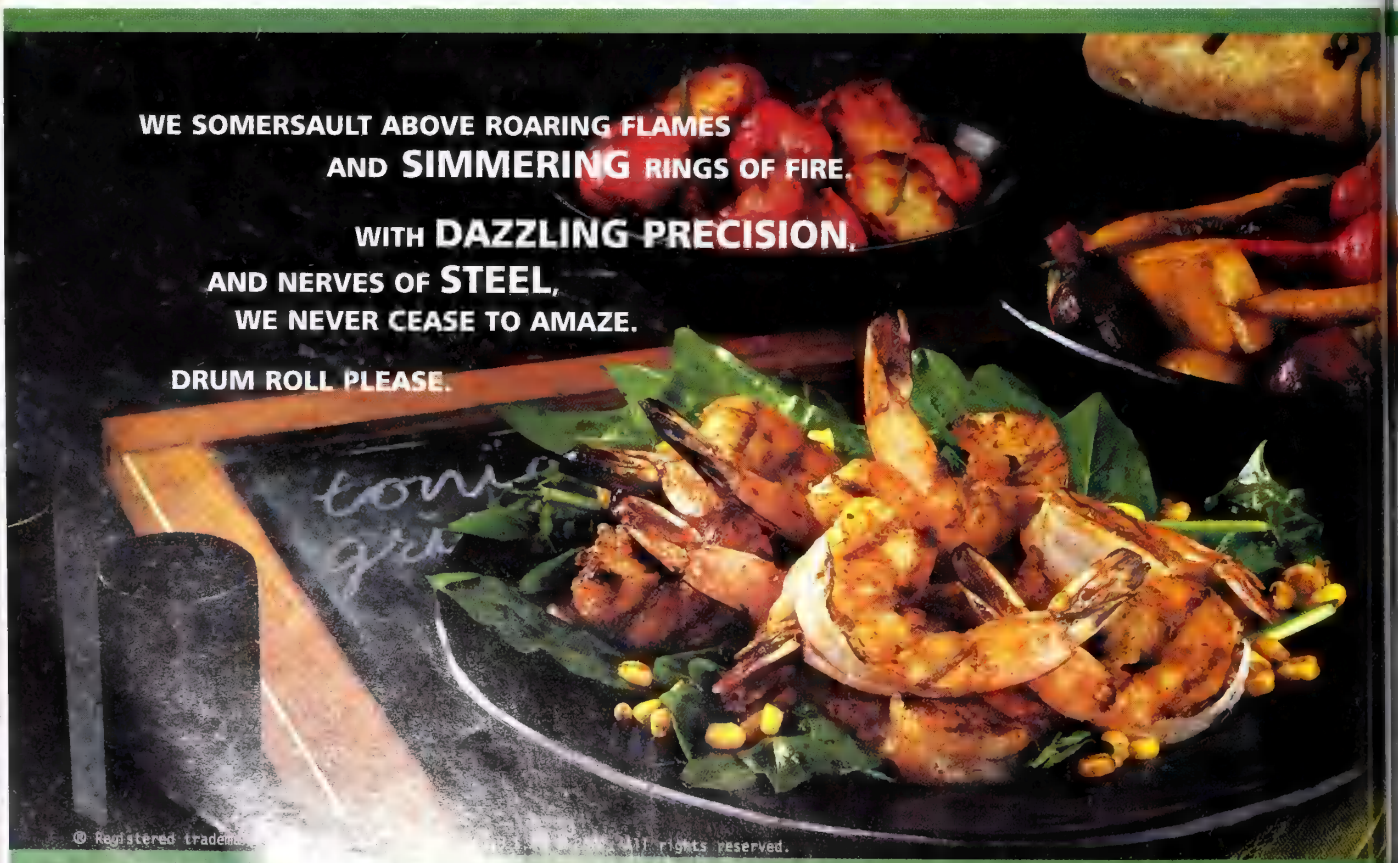
This 1965 tapestry, designed by Pablo Picasso for Madame Cutoli editions (reportedly to test the abilities of the artisans who wove it), is a highlight from a sale of 20th-century decorative arts at L.A. Modern Auctions at Butterfields on December 9. *L.A. Modern Auctions at Butterfields; 323-436-5415.*

A few things to note for December



The Art of Mark

When the late decorator Mark Hampton wasn't too busy with design p
ects for the likes of George Bush Sr. and Estée Lauder, he painted wate
colors—often while talking on the phone—that he sent as greeting car
to friends. In *Mark Hampton: The Art of Friendship* (Cliff Street, $40),
widow, Duane Hampton, has gathered more than 100 of these whimsic
illustrations (like the one of Diana Vreeland, left), which prove that on
his many talents was the cultivation of friendship.





Designer Dossier: Tom Beeton

Although he's a fixture on the decorating scene in L.A., Tom Beeton often turns to New England for inspiration. "It's not just maple syrup anymore," says the designer, who recently "found a source for these incredible modernist tables I first thought were from Italy." Beeton was surprised to learn that they are made in New Hampshire by artisan Peter Sandback (like the end and coffee tables, left) and sold at Homework, a Hollywood shop he already frequents. *Homework, 1153 North Highland Avenue, 323-466-1153; www.sandbackfab.com.*



Shop Talk: Flamant

Holiday shoppers at the chic Parisian home emporium Flamant are in for an extra dose of Gallic comfort. From late November through December, the newest branch (in fashionable St. Germain des Près) will offer complimentary Christmas fare and warm drinks to patrons. Since the store opened last April, its adjacent café has gained a loyal following among the light-lunch crowd. Pierre Frey, Manuel Canovas, and the Delacroix museum are all nearby. *Flamant, 8 Place de Furstenberg; 011-33-1-56-81-12-40.*



Silver Streak

Famed for its Art Nouveau lines, Martelé silver was highly sought by such devotees as William Randolph Hearst and Helena Rubinstein after it was introduced at the 1900 Exposition Universelle in Paris. But the advent of Art Deco precipitated its decline. Through January 13, 2002, the New Orleans Museum of Art is offering a fresh look at Martelé, with more than 300 pieces, like this 1901 monumental punch bowl (above), on display.



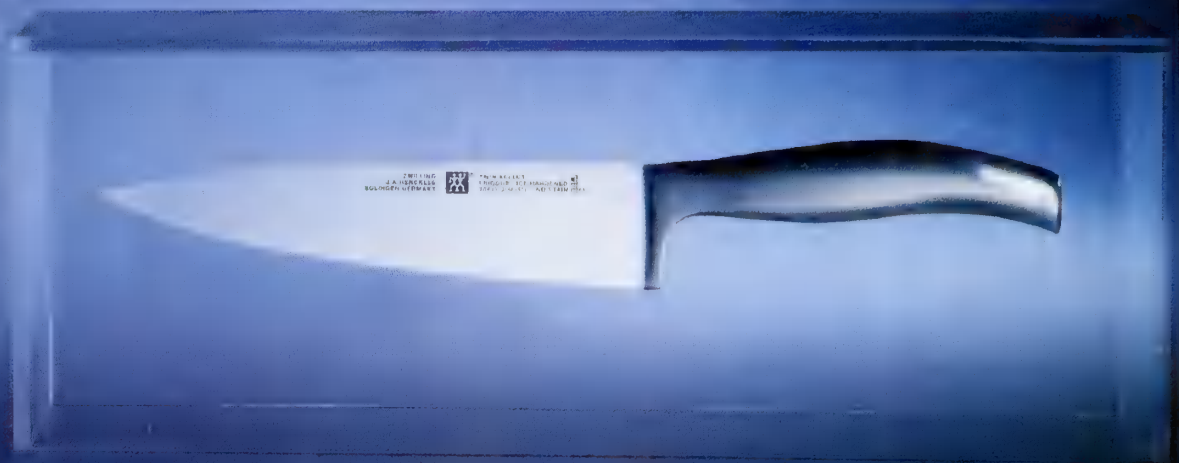
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HB entertains

ur New arty Line: omfort d Beauty

OUR HOLIDAY DRINKS and dinner parties are prime opportunities for nurturing and necting with family and s, which is more impor- is season than ever . But entertaining (and entertained) is a delicate ow you conduct yourself ost or a guest says more you than your spiffy up clothes and your per- polished nails, shoes, and In good times, bad times, -between times, manners ! When it comes to at- party comportment, always a right way, a way, and a better way to ood host and a good First things first: the role ost is to ensure the happi- f everybody who crosses reshold; the role of a guest e participatory, appreciа- nd open. Parties encour- e pleasure of communicat- or those who love inviting eing invited, this section is ed to helping you give and e the best present of all— rt and beauty.



[from top] Small Classical cake stand and medium Classical cake stand, $25 and $30 respectively; from Williams-Sonoma: 800-541-2233. Cake stand with pierced rim and cake stand with pierced apron and grosgrain ribbon, $125 and $96 respectively for a set of three graduated stands; from Two's Company: 800-896-7266. Ceramic Butler's Pantry cake stand, $86; from Lenox: 800-63-LENOX. Pearl-accented cake stand, $37; from Crate & Barrel: 800-323-5461. Woven cake stand, $125; from Tiffany & Co.: 800-526-0649.

Photographer: FRANCIS AMIAND

Writer and Producer: MIGUEL FLORES-VIANNA



[left to right] Véronique Lopez's dining table is set with glassware and linens from Casa Lopez. The dining table is positioned next to a fireplace.

The Double Life of Véronique

Véronique Lopez may be one of Paris's most successful media executives, but at hon in the suburbs her world is a casual affair

TO ANYONE INVOLVED IN THE LIFESTYLE MILIEUS OF Paris, the name Véronique Lopez is one to commit to memory. Her public relations firm, Véronique Lopez y Cabello, represents such formidable French clients as the gourmet house Hédiard, the chic L'Hotel, Pierre Frey, and Cristal Saint Louis. But while her name is almost ubiquito[illegible], only a few select friends know the Véronique [illegible] Molineaux, a rather dull Paris suburb [illegible] Bernard Magniant, keeps a warehou[illegible] as chain of home furnishing stores. Bel[illegible] townhouse that the couple have turn[illegible] only 15 minutes' drive from the Eiffel Tower. The house faces a lon sloping garden, at the end of which an elevated train li runs atop a series of stone arches. The effect is more Roman countryside than Parisian *banlieue,* which is wh invitations to their place are so dearly coveted.

"When I entertain for work reasons," says Lopez, "I do it in my Paris apartment, but Issy is for close friends it's more relaxed and very unplanned. I always ask a mi of people of different backgrounds to come, which is k to having fun." On this particular evening she and her husband have invited Katell Le Bourhis, an executive a Phillips auction house, hat and shoe designer Philippe





[left to right] Lopez puts dishes of berries, grapes, and jellies from Hédiard in the sitting area for guests to nibble on. Mushrooms and bread figured later in the meal.

, and journalist Francisca di Andia and her surgeon
ıd, Bernard Matteoli, among others. Preparations start
est in the early afternoon, when Lopez arrives from
c Galerie Vivienne office with enough food to feed
:on's army. Tonight she will serve cocktails and hors
res in the second-floor library and then take everybody
o the ground floor's only room, which is part kitchen,
ning room, and part sitting area. A majestic fireplace
immense Louis XV–style sofa preside over the
ng space, which opens onto the enchanting garden.

Magniant has already set the long country dining table with pale-blue family china and cut-glass Casa Lopez goblets on a white cotton damask cloth. "I like table settings to be simple and elegant," he says. "As long as you have good food and good wine, you'll always have fun." By sunset, fireplaces are roaring and Lopez is putting the final touches on the menu. At the last minute, she realizes she has an uneven 13 for dinner, but that's solved easily enough: she sets another place and sits a huge teddy bear at it, neatly evening the score.

- Use different rooms throughout the evening: one for cocktails, one for dinner, one to serve coffee.
- Besides dessert, serve sweets with coffee. People love to nibble.
- If you have more than one fireplace, light them all and use candles wherever you can. Light luminarias in the garden, even in winter.
- When entertaining friends, make your dinner playful. For this occasion Lopez asked her pal Philippe Model to bring some of his more outlandish hat designs; before long, everybody was trying them on.
- Keep things simple. People will relax more, and you shouldn't have to worry about impressing your friends anyway.
- The more diverse the crowd, the more interesting the conversation.
- "It's a *grand faux pas*," says Lopez, for a host to tell her guest that she has to get up early the next day, even if the night is running long.

Manners Matter

{A good host is confident, generous, and keenly aware of who, what, how, why, and

YOUR HOUSE LOOKS SPLENDID, THE hors d'oeuvres taste better than you expected, and you think you've got it all under control. But orchestrating a memorable holiday drinks party entails more than a pretty decor and yummy nibbles. Every party needs a theme, a strategy, and a few tried-and-true do's and don'ts that will keep things rolling right along. First and foremost, prepare, prepare, prepare.

- Half an hour before guests arrive, take a three-minute walk outside your house. When you return, any unappealing odors will hit you like a thunderclap. Spray your favorite room scent from the front door to the back, including the guest closet and the powder room. If you live in an apartment building, don't forget the elevator.
- If your driveway is not lit well, line the edges with a phalanx of votive or hurricane candles. Mark your front door with a natural wreath.
- At least one guest will arrive early, so finish dressing and lighting candles 15 minutes before showtime. If you have hired help, tell them how you want things done *before* guests arrive. It's awkward to witness a host giving waiters and bartenders "how-to" instructions during a party.
- It's winter, so place an umbrella stand outside the front door. Guests' coats [illegible] a portable coat-[illegible] a closet. Do not use wire [illegible] dressy-looking and [illegible] throwing [illegible] a nightma[illegible] people are [illegible]
- Entry halls or foyers should always include a mirror and a surface where your guests can place their hats, handbags, and gloves while they remove their coats. Entryway lighting should be seductive, not clinical: you're hosting a party, not a medical intervention.
- Greet guests with a big hello and a glass of something festive accompanied by a cocktail napkin. Paper cocktail napkins are fine, but cotton or linen squares are a thoughtful, polished touch.



- Make sure your hors d'oeuvres include at least one vegetarian selection. Keep everything bite-size and compact. Drippy, flaky, highly spiced, or gooey concoctions are not recommended, and dipping sauces are even dicier: they demand frequent refills and sprucing up.
- Don't forget your teetotaling guests. Stock up on *fresh* fruit juice[illegible] sparkling and flat water that[illegible] think you'll need, and a bat[illegible] regular and diet sodas. If yo[illegible] full bar route, make sure yo[illegible] martini shaker, olives, baby [illegible] and sliced limes and lemons[illegible]
- Dramatize your bar or drink[illegible] with either a large metal bin[illegible] ver or crystal punch bowl fil[illegible] ice and a half-dozen bottles [illegible] wine and/or champagne. It [illegible] bottles chilled for h[illegible] looks impressive an[illegible] and cuts down on th[illegible] pesky trips back and[illegible] to the refrigerator.
- If waiters are circula[illegible] to fill guests' glasses[illegible] sure that they wrap [illegible] white napkin aroun[illegible] neck of the bottles a[illegible] pour. It eliminates s[illegible] the sight of bare han[illegible] clutching sweating b[illegible]
- If you are anti-smok[illegible] away small bowls so[illegible] guests don't mistake[illegible] for ashtrays. If guest[illegible] to smoke, direct the[illegible] outdoor space where[illegible] have provided an as[illegible] or two. (Even if you [illegible] approve, a hell-bent-[illegible] nicotine guest has to[illegible] his smoking detritus[illegible] where: better a recep[illegible] of your choice than [illegible] lawn or flowerpots.) If you a[illegible] smoking, distribute ashtrays[illegible] empty them regularly. Open [illegible] windows a crack.
- If you play holiday music, ev[illegible] sonal CD should be followed[illegible] something a little less "Jingle[illegible] Noël vespers and Gregorian [illegible] are too dour. Keep the beat u[illegible]

(For the main course, turn to pa[illegible]

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Writer: CHRISTINE PITTEL
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{When it comes to artful bows and tassels, Margaret Braun takes the cake}

Sugar Rush



In her New York studio, Margaret Braun hand-paints her cakes with a palette of food colors. [right] A cake fit for a queen.

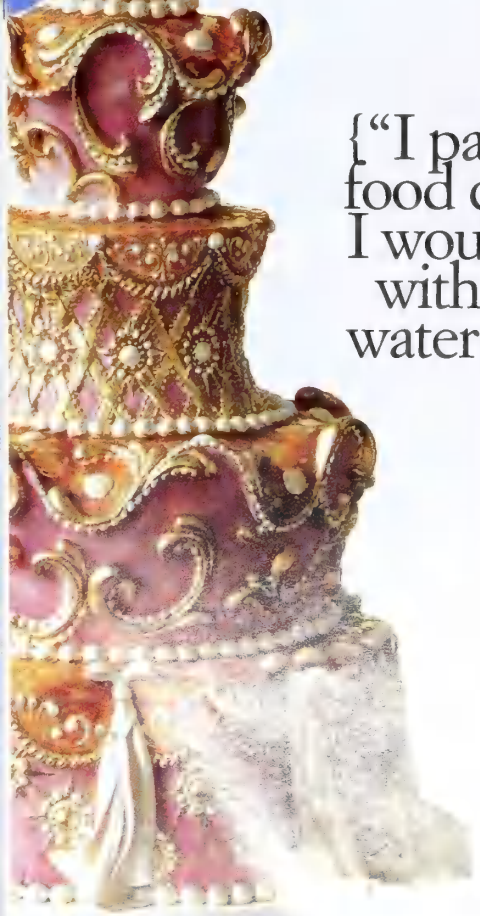
WHEN MARGARET BRAUN SEES something beautiful, she wants to eat it. A Flemish still-life's luscious grapes, a Byzantine necklace, the gilded curve of an Italian mirror: all make her want to retreat to her studio and create something that will taste as good as it looks. An artist whose medium happens to be sugar, Braun constructs fantasies many layers high, decorated so densely and intensely that a rococo architect would blush. Her cake for Frank Sinatra's 80th birthday was as huge as his reputation: it looked like a cross between a Gothic cathedral and a Cadillac Coupe DeVille. Braun always intended to be an artist, but she checked into a bakery to earn her tuition for art classes, and before she knew it, her cakes started to look like paintings and her paintings like cakes. "I paint with food coloring as I would paint with oils or watercolors, only I paint on sugar," she says. "My challenge is to put as much visual information into a small space as I can without making it look ridiculous." A single cake may take a week to complete: she cuts jewels and sculpts chalices out of sugar paste, pipes icing into swags and scallops, and finishes it all off with pearl dust. "It's a marathon. I work best under a lot of pressure." Fortunately, she loves sweets, nibbling as she goes, and doesn't let the adornments get the better of the recipe: the cake underneath is always moist and yummy. But who would dare slice open one of her elaborate one-of-a-kind confections? Doesn't it hurt a little? "Knowing the cake is going to be eaten gives me a thrill," she says. "Once it's cut, the connection is over." >

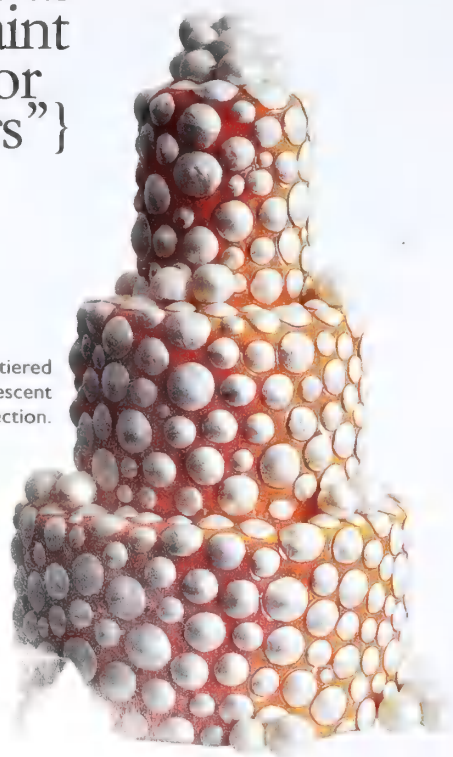

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Braun's creations range from solid geometry to rococo.

{"I paint with food colors as I would paint with oils or watercolors"}

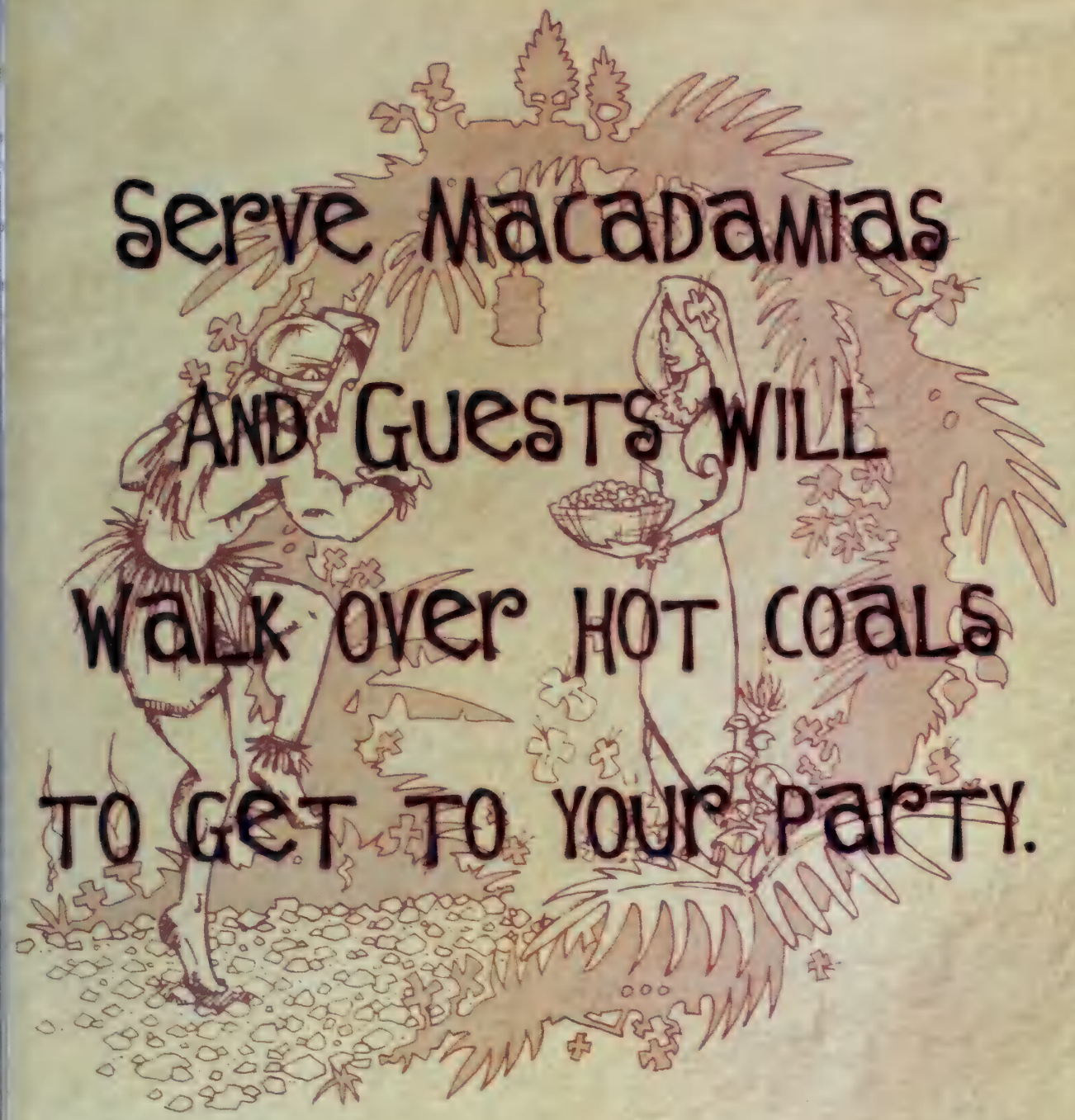




A three-tiered pearlescent confection.

cakewalk

- To keep cake moist, slice thin—about ½ inch—and each one with a swirl of fi so that every bite has the ratio of cake to filling.
- If your cake turns out dry may be able to save it by l splashing each layer with of your favorite liqueur— Marnier, Framboise, Kirsc wasser, or even fresh-brew espresso—mixed with 1 c sugar and 1 cup water boi together for 5 minutes and cooled.
- Before you begin carving into shapes prior to frosti make sure it's been chilled good hour and a half in th refrigerator.
- To marbleize sugar paste marzipan, first flatten it wi rolling pin. Paint a crisscr pattern of food coloring o Knead until color appears veined through. Roll out.
- Once a cake has been cov with sugar paste or marzip it can no longer be chilled frigeration causes it to bec sticky and sweaty.
- Fill only a third of your pa bag with icing. This will gi you more control.
- Push icing down toward th piping end of the bag and it a few squeezes to get rid air pockets.
- Whether you're piping a si string of pearls or an intric pattern onto your cake, a s of rhythm is vital. Recite sc thing rhythmic or play mus
- When in doubt, use polka They're a smart way to fill space and they're easy to m Brush with edible pearl du catch the light.



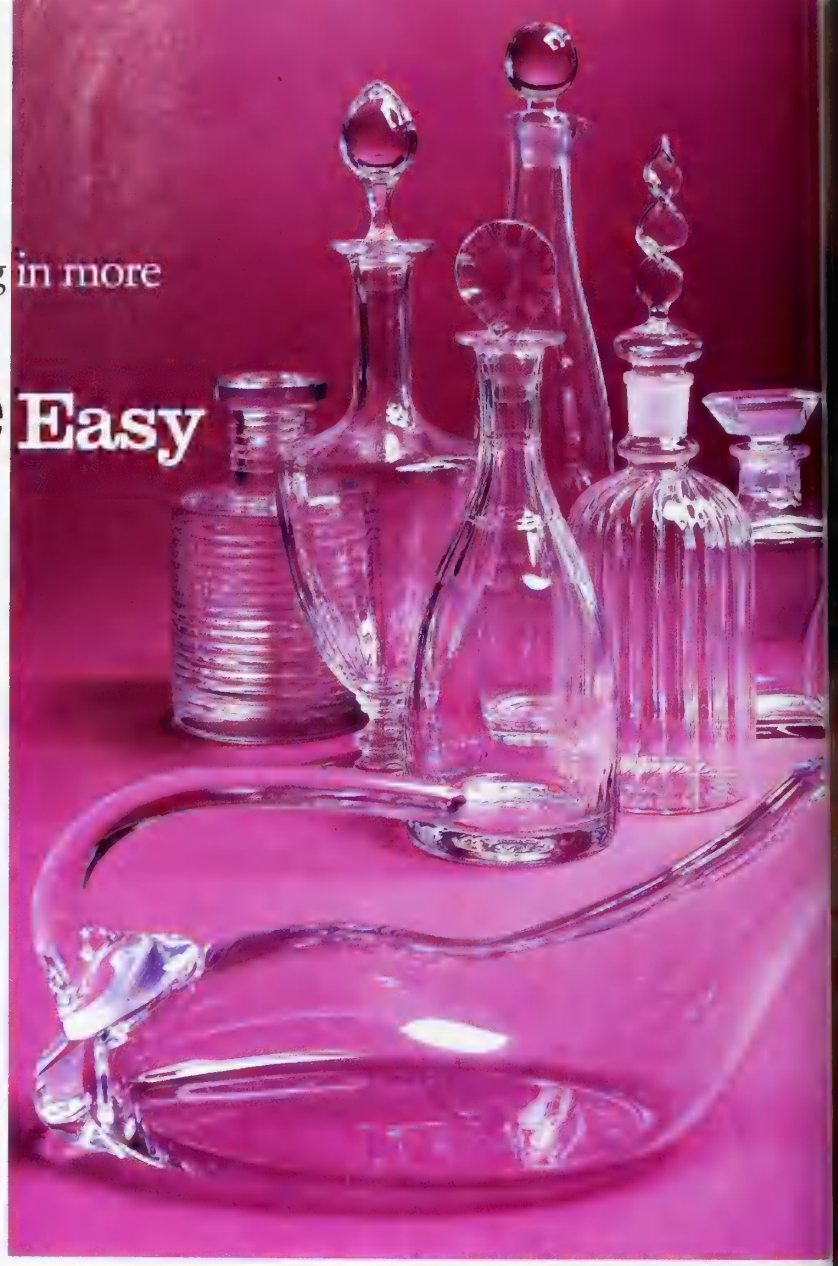
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TASTE OF THE TROPICS

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{Decanting wine is appealing in more ways than one}

Breathe Easy



WHY KEEP THOSE GLORIOUS reds all covered up in their dark bottles? Poured into a curvaceous crystal or cut-glass decanter, a rich cabernet or a hearty burgundy glows like a jewel on the dining table.

But decanters add more than elegance to an evening: decanting a wine can actually improve its taste. We asked Michael Aaron, chairman of New York's venerable Sherry-Lehmann wine shop, to give us a few tips to help demystify decanting.

- If a red wine is young, it needs to breathe for several hours before serving to bring out its full flavor. Just opening the bottle exposes only a dime-size amount to the air, whereas decanting the wine gives it a chance to "bloom" more fully.
- If a red wine is old, it's natural for it to have some sediment. Decanting the wine lets you keep the sediment in the bottle and avoid pouring it in the glass. A fine wine more than 20 years old will start to fade as soon as it's exposed to the air, so decant just before serving.
- Red wine should be served at room temperature. [illegible] a room can be as warm as [illegible] tastes slightly tur[illegible] putting the bottle [illegible] or 15 minutes to cool.

though it just emerged from a *cave*.

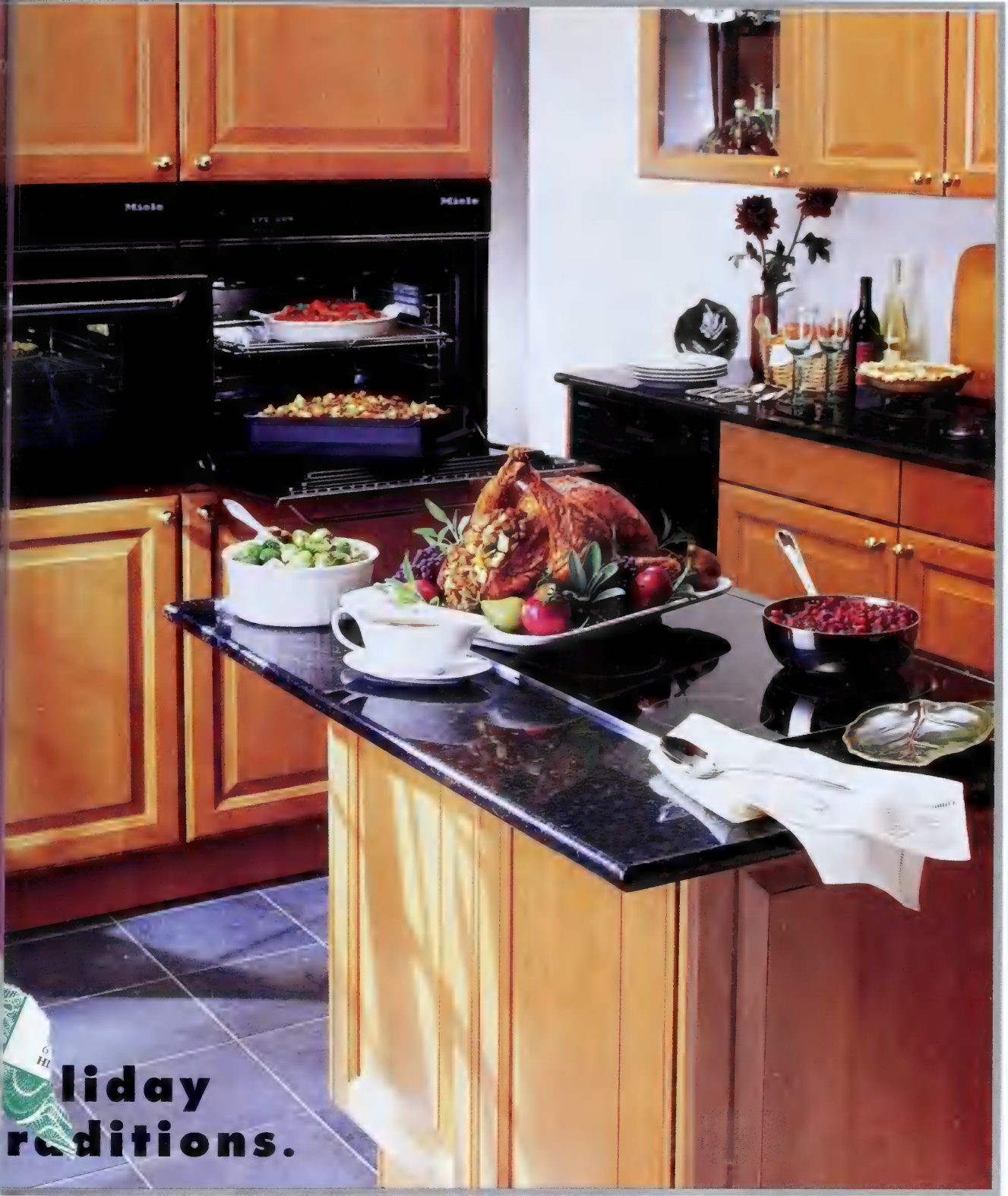
- Older vintage ports, which contain a great deal of sediment, should *always* be decanted.
- White wines are rarely decanted because they don't need to open up: the fruitiness is already there when you uncork them.
- The best place to store wine in an apartment is the lower part of a closet, with the bottles lying on their side. Avoid keeping wine in the kitchen and never store it above the refrigerator, a particularly warm spot.
- Never store wine in a decanter. If there is any wine left over, pour it into the rinsed-out bottle and [illegible]cork stopper.

[foreground] Riedel's duck-shaped decanter, $225; www.riedelcrystal.com. **[background, left to right]** Ralph Lauren's ribbed crystal Dobson decanter, $225: 800-578-7656. Amphora-shaped Arcade decanter, $650; from Baccarat: 800-777-[illegible] William Yeoward's cut crystal Wallis decanter, $205; at Bergdorf Goodman: 800-558-1855. Calvin Klein's Tula decante $65: 877-256-7373. Fluted decanter with twisted glass stopper, $225; at ABC Carp & Home: 212-473-3000. Crystal decanter with faceted stopper, $395; from Orrefor 800-351-9842 or www.orrefors.com.

Photographer: ANITA CAL[illegible]

Writer: CHRISTINE PITTI

Producer: ELIZABETH MA[illegible]



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Photographer: SANG AN

Writer: CHRISTINE PITTEL

By the Book

{A good host can always benefit from an expert's turn of phr



ON THE COVER OF HER ENTERTAINING BIBLE *H Do It,* Elsa Maxwell was the picture of propriety ing a teacup in one hand and a cookie in anothe pinkie pointing to heaven. The veteran of 2,000- parties—she once staged a barnyard dance (com with farm animals) in the Jade Room of the Wal Astoria—recommended salting starlets among N Laureates to keep the pulse racing. During the l century, it seems that everyone who was anyone lished their coveted secrets for a memorable eve Decorator Elsie de Wolfe's *Recipes for Successful* sensibly warned against interrupting a lively din conversation by ushering guests into another ro for coffee. In *My Favorite Things: A Personal Gu to Decorating and Entertaining,* Dorothy Rodger the tirelessly chic wife of composer Richard Rod wrote: "I once watched Edna Ferber hypnotize the spectacle of one of her guests ingesting a fin doily with her dessert. It was very hard on Edna it still was a lovely party."

According to Jane Stubbs, an antique-book d who has amassed stacks of these pop-cultural ar "People were and still are terribly nervous abou ing guests and want to do the right thing. All the so-called experts are really just trying to make pe relax." Lifestyles may be more informal now, bu principles endure. "A delighted hostess is a delig hostess," decorator Dorothy Draper wrote in *En taining Is Fun!* "You don't need a lot of money, house, a staff of servants, expensive elaborate fo professional entertainers, or a luxurious setting." ipes for Claudette Colbert's snails and Diana Vre green consommé may seem like a hoot today, bu basic rules stand firm: make sure the mix of gue works, and have a good time at your own party– wise others won't. Elsa Maxwell recounted a frie trick: "When I'm in danger of being overawed b ple, I just undress them mentally. You have no id what an edge it gives you to be the only fully-dre one in the room."

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Photographer: RAY KACHATORIAN
Writer: CHRISTINE PITTEL
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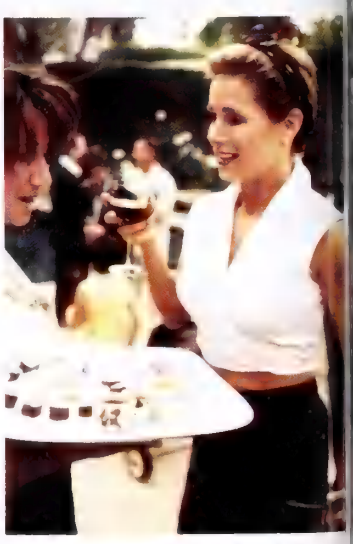


Dinner Theater

Sally Sirkin Lewis's walled L.A. garden is ripe for dran

IN THE OPEN-AIR LIVING ROOM THAT SALLY SIRKIN LEWIS HAS made of her backyard, the sky's the ceiling and swaying palm trees form the cornice line, while high walls dense with bougainvillea shut out the rest of the world. Lewis, a Beverly Hills–based designer, collaborates with nature when she stages her alfresco dinners, placing her table between the outdoor fireplace and the pool in an elemental convergence of fire and water.

Drama is Lewis's dish. No sweet floral patterns on the table for her, [illegible] white plates in two straight lines. "I love strong [illegible]," she says. On a recent Sunday evening, she set a stunning [illegible] plates splashed with black dashes and zigza[illegible] Ginori china on white chargers, and [illegible] everything in my house is black and white," she says. "Even the flowers in my garden are white, so you ca[illegible]



In the sheltered garden **[above]**, stone steps near the Jacuzzi provide poolside seating. **[right]** Guests sample the 1994 Hafner Cabernet Sauvignon and California rolls.







WIS'S LIST

- Seat the head of the medical center next to a jewelry designer, and they'll end up talking half the night.
- Instead of cut flowers, buy potted plants. Lewis ordered a large plywood tube, spray-painted it black, and then cut it into rings that fit over each unsightly hydrangea pot.
- Buy inexpensive fabric and make your own napkins.
- Purchase flowers a day or two in advance so they have a chance to open up.
- Arrange a variety of seating areas so that people can form intimate groups.
- Try an unusual centerpiece: black fish in glass bowls; bronze panthers and bear grass; Lucite cylinders filled with white sand, white rocks, and phalaenopsis.

wise from top ft] Sally Sirkin wis greets her Steven Aaron, who manages sea Passage at Barneys New Dinner starts three-pepper p. Dessert is a lemon soufflé with fresh awberries and spberry coulis. n abaca chairs d hand-forged flatware from kok add more to the table; is decked out lentino chiffon ardigan over a nel T-shirt and Armani slacks.

The table (really a pair, for flexibility) is a small piece of architecture itself, with black steel bases supporting limed oak tops that echo the contemporary lines of the designer's house. "I have this vision in my head of a big, warm, raucous Italian family gathered around one long table," says Lewis, who made sure the ends were wide enough to accommodate two guests, thereby multiplying conversational possibilities. "Besides, it's very difficult to set china, silver, and glasses on a narrow table without overlapping place mats at each end." Conversation gets another assist when flower arrangements are kept low—and white, of course. Naturally, the host wore black and white to match.





ROBERT ALLEN

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Dinner Is Served
(How to Get It Right)



OLIDAY DINNERS SHOULD as memorable as a good y: you need rehearsals, a ildup, a first act, artful plot velopments, and an unfor- table finale. Here's what e you need to pull off a wless performance:

Double-check your table make sure that every place ting has the right amount flatware and glasses. Unfold h napkin to check for spots d holes. Hold glasses up to light for a smudge and dust check.

Make sure place cards are plainly visible and legible: black ink and large characters. Writing on patterned red paper is hard to decipher at night; stick to white.

If you are seating more than four guests, help them d their places. Free-form seat-searching is time-nsuming: timid souls will be frazzled until they finally d their spot.

A smart host never seats spouses next to each other, d the guest of honor always sits to her immediate ht. A host should also sit in view of all guests. For ery extrovert there's an anxious introvert who will ke a perfect pair.

A polite guest spends an equal amount of time talking the people on both his left and right. Beyond your immediate neighbors, if you notice that another guest is being excluded from conversation, try to attract his attention and draw him into yours.

- If you have to powder your nose, discreetly excuse yourself to both of your dinner partners and leave your napkin on your chair.
- Holiday dinner-party favors are not necessary, but then neither are holiday dinner parties. Finishing off every place setting with a seductively wrapped present is a terrific gesture: choose different books for each person, monogrammed silver baubles, or colorful trinkets picked up during recent travels. Avoid giving edible gifts—your guests might feel obliged to eat them on the spot.
- Good hosts do not expect "hostess gifts," although the gesture is appreciated. However, don't show up with an armload of cut flowers. The inconvenience of dealing with them is a drag. If you *must* say it with flowers, you should also know the host and his decorating tastes well, and send a prearranged bouquet to his home at around noon on party day. A bottle of good wine or champagne (don't expect it to be consumed that night) or a beautiful new scented candle or soap hits the spot every time.—M.M.

Photographer: STEFAN STUDER

Writer: CAROLYNE ROEHM

Producers: CAROLYNE ROEHM, GAYFRYD STEINBERG, and DAVID MONN



[left] Carolyne Roehm gets ready for Christmas in Connecticut. [right] A fairy-tale scene set with natural spruce, pinecones, acorns, and velvet.

Noël au Naturel

{The Is[illegible]turally to Carolyne Roehm}

PORTRAIT ERIC BOMAN



As a child, I started planning for Christmas the day after Halloween. I plunged into the holiday mode by passing over any thoughts of Thanksgiving (that was my mother's responsibility). Every year I selected a new theme; the constant was the tree, but the fireplace, mantel, table decorations, front door, and even the gift wrapping always varied.

Forty-some Christmases later I still strategize, although I no longer start the day after Halloween (and now I am responsible for my own Thanksgivings). As I have gotten older, I find myself turning away from artificial decorations and taking a more natural approach. Yes, part of me still loves tinsel and all that glitters, but my holiday decorating and entertaining now rely on the subtler elements found in nature. Borrowing from the wintry outdoors is a more gracious gesture; it counterbalances the season's commercialism and is more in keeping with the spirit of Christmas.

Why Mother Nature? While she never gets it wrong, we humans always seem to muck things up when we attach the wrong ribbon, combine the wrong textures with too many colors, or add extraneous trims that are jarring and unnecessary. Nor can we improve on the sensual experience of a home filled with fragrant cut pine, balsam, juniper, oranges, paperwhites, and mulling spices. Also, con-



{ Natural swags, garlands, and a pinecone chandelier }



[above and facing page] Roehm transformed her Connecticut barn from rustic to festive with robust red flowers, nut and acorn obelisks, and a huge pinecone-covered chandelier. **[left]** Her dining room/library table is draped in red brocade; bookshelves are festooned with swags of nuts, acorns, and pinecones.



Deck the Halls

- Keep floral supplies well stocked to avoid last-minute shopping trips. These should include Oasis floral foam, Cling (a sticky clay for joining things together), a glue gun, floral wire, pruning shears, floral picks with wire attached, wire frames for wreaths, and heavy green twine or waxed string.
- Prolong the life of natural greens and flowers by turning down the thermostat at night.
- If you put up your garlands and centerpieces in early December, keep extra greens outdoors to refresh them periodically.
- If you use fruit in your decorations, select the least ripe pieces.
- Mist flowers and change their water daily.
- Your decorations should tell a story or embrace a theme.

[above and right] Roehm's eagerly awaited Christmas presents are artfully wrapped in tones of green and brown. She ties them all up with satin ribbons, lady apples, ivy leaves, chestnuts, and pinecones. **[facing page]** Her astonishingly rich and robust chimney swags and obelisks are made with almonds, pecans, chestnuts, pinecones, walnuts, and hazelnuts.







Nature's Way

Evergreens
Norway spruce
Blue spruce
Juniper
Scotch pine
Australian pine
Douglas fir
Fraser fir
Japanese yew
Cedar
Mugho pine

Plants
Cotoneaster
Jerusalem cherry
Hollies
Ivy
Magnolia leaves
Camellia
Pittosporum
Lemon leaves
Spanish moss
Topiaries
(rosemary,
ivy, boxwood,
calamondin)
Viburnum
Olive

Dried Flowers and Seeds
Pinecones
Larch cones
Hemlock cones
Poppy pods
Straw

Fruits and Nuts
Apples
Pears
Pineapples
Figs
Oranges
Clementines
Kumquats
Limes
Lemons
Pomegranates
Cranberries
Walnuts
Pecans
Hazelnuts

Flowers
Cockscomb
Roses
Carnations
Dianthus
Hellebores
Poinsettia
Paperwhites
Amaryllis



Top Tree Tips

If you're one of the almost 40 million Americans who will buy a tree this month, take it from us: not all evergreens are created equal. Looks can be deceiving, and maintenance matters!

- Trees look shorter and smaller on a lot or farm. Measure the height and width of your room before you go tree shopping, and don't forget to add extra inches for your tree stand and treetop ornament.
- Most tree lots receive only one shipment early in the season, so if you buy your tree the day before Christmas, a couple of weeks' worth of sun and wind will have taken their toll already. Early birds win.
- When you get your tree home, immediately make a fresh cut across the base of the trunk, about a quarter inch up from the original cut. Place the tree in a stand that holds at least a gallon of water. Check the water level once a day.
- You can find photos and descriptions of trees on www.realchristmastrees.org, the Web site of the National Christmas Tree Association.

{ Deck the halls to the nines, but pick a theme and stick to it }

sider availability and cost. Natural decorations are easily created with inexpensive materials from grocery stores and garden centers, backyards and country roads.

Items found in nature are intrinsically harmonious and will thereby help you create a cohesive holiday look. I begin by choosing a particular color, plant material, or seasonal fruit and then building my holiday decorations around it. For instance, if I decide on the color red (that does not mean everything is red, but that the predominant idea is red), cranberries, apples, holly berries, carnations, tulips, roses, and other flora automatically follow. Other items might support and enhance the theme, but one should be able to recognize the underlying thread. There should be a continuity in your decorations, detectable as you move from room to room.

[illegible] theme, I make lists to [illegible]ize: red berries [illegible] flowers (carnations, [illegible] cranberries, [illegible] Then I list [illegible] materials, such [illegible] Next, I make a list of what I want to decorate in each room. For example, in the library I will focus on the mantel, side table, and desk; in the dining room, the mantel, sideboard, and dining table. Finally, I list the dominant red note in each space and its supporting characters. In the library, red pomegranates are enhanced by nuts and pinecones; red apples and grapes, supported by mixed greens and boxwood, juniper, and white pine, govern the dining room; and the living room's centerpiece is red holly berries combined with roses, amaryllis, and carnations. Gifts under the tree—wrapped in red glazed paper with brown, green, and red satin and velvet ribbons and sprigs of holly—reflect the natural colors of the evergreen boughs and bark as well as the holly berries in the living room's centerpiece.

Red now permeates the house, yet no two rooms look alike. The decorations are certainly more refined than gaudy rock-and-roll Santas or garlands of plastic beads. This is not to say that man-made decorations aren't occasionally wonderful (I've hoarded a collection of glass decorations for decades), but there is truly no substitute for the beauty, artistry, and harmony of nature.



Whether you blanket your tree with ornaments passed down from generation to generation or take a more strategic approach, decide on an overall theme. [facing page] This beautiful fluffy tree is the pride of a Park Avenue living room: it took a full day to hang hundreds of natural straw ornaments. [this page] Architect Daniel Romualdez covers his soaring, slim spruce with glistening white and silver tinsel, spheres, globes, lights, and stars. It's a perfect compliment to a tall, sparsely furnished room.

A Christr



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npbell house in its
ristmas greenery.



rapher: PAUL COSTELLO

ELAINE GREENE

er: MIGUEL FLORES-VIANNA

ys have never been so poignant}





[left] The original mantelpiece in Campbell's c was removed in the late 19th century and repla a cast-iron-and-brass stove. **[below]** Seen in th lined Netto apartment on the Upper East Side alabaster busts from Niall Smith; they were a C present from David Netto to his father, Eldo. [**page, from left]** Alan Campbell with David, Kat and Eldo Netto in the apartment's drawing roo

CHRISTMAS, FAMILY, TRADITION: IF A DETAIL CHANGES FROM ONE YEAR TO THE NEXT, PEOPLE TEND TO FUSS. The dinner menu mustn't vary; the tree decorations must not suddenly turn modish; the garlands must go where they went last time.

This year, the Netto family's Christmas Eve, which *House Beautiful* attended and recorded in 2000, will be dramatically and profoundly different. No one could have supposed at the time that Kathryn Netto and Alan Campbell, seen on these pages, were enjoying the last Christmas of their lives.

The family has resolved to celebrate the holiday as in years past, drawing strength from the expectation [illegible] David Netto's fiancée, Ione Skye, will have given birth to their daughter—who will be named [illegible]—early this December. "I see these precious pictures as a first Christmas gift to [illegible]" says Netto. "Father and I take comfort in the eternal cycle of life unfoldin right be[illegible] Eldo, we might not manage."







[facing page] The elegant country dining room is lined with Zuber wallpaper punctuated by dark-green woodwork; Hitchcock chairs keep the mood rustic. **[this page]** The city dining room sparkles with a Venetian mirror, antique Dutch botanicals, and Chinese blue-and-white porcelain. David Netto arranges Christmas flowers in small tight bouquets.



[left] Alan Campbell's bedroom was his gift-wrapping headquarters, overseen by Fiona, his beloved Norwich terrier. **[facing page]** In a largely dark apartment, sunny striped wallpaper and a pale dhurrie lighten the dining room.

For the past decade the Nettos celebrated Christmas Eve at the Falls Village, Connecticut, home of Alan Campbell, a distinguished textile designer and former business partner of David's father, Eldo Netto, in Alan Campbell Inc. Netto *père* is still in textiles, now the owner of the Travers fabric house. The former partners remained close friends, and Campbell was a tastemaker who, along with Eldo, influenced David's style as a decorator.

"We had the same Christmas Eve for ten years," recalls David. "Crunching up the snowy walkway, we would see the same type of greenery Alan himself twisted in a spiral on the columns of the porch. My mother would be carrying our customary contributions: caviar—a lot—clementines, quails' eggs. Alan's unobtrusive straw stars would be hanging at the windows, paper-backed gold stars on the exposed picture cords. That night we would decorate the tree, mixing Alan's decorations with our own, and later go off to midnight Mass nearby in Lime Rock, coaxing my father along because he wanted to fall into bed."

Christmas in Connecticut has now become a sweet memory, bittersweet for a while, but Eldo Netto's glorious apartment in Manhattan is always a ready in-town venue for this family. It was architect Burrall Hoffman's own flat in an Upper East Side building he designed (he was famous for creating the fabulous Florida mansion Vizcaya), and its walls are early-18th-century boiserie. David likes to decorate it for the holidays in his own way. "I never want to see another poinsettia," he says, "but I love red and green and white, so I do them separately, in series, by the dozen." His reds here are roses—tight round masses in mossy terra-cotta pots. The greens are boxwood, the whites a ball of orchids.

Will David decorate his parents' apartment with the same gusto as before? He knows there will be new emotional dimensions. But he is certain that with the arrival of baby Kate, these traditions of old will begin mingling with [illegible] spirit of the season will grow ever stronger. ●

{"Mot[illegible]ld carry our customa



iar, clementines, quails' eggs"}

Hanukkah *in* Paris



Artist Florine Asch indulges her imaginative palette in her family's historic Marais apartment

Photographer SIMON UPTON

MIGUEL FLORES-VIANNA



[far left] A watercolor by Florine Asch shows the street entrance of Hôtel de Lude, which opens onto a courtyard. [this view] Dinner in the library at a movable table for movable feasts. The stool is covered with a remnant of a 17th-century tapestry, as are other pieces in the room.



[www.housebeautiful.com

WHEN ILLUSTRATOR FLORINE ASCH MOVED to Paris from her native Strasbourg, she headed straight for Hôtel de Lude, the home of her aunt, a discreet woman we shall refer to, at her own request, as Madame X. She lives in a townhouse built in the 17th century by the Duc de Lude, a minister to Louis XIII, in the heart of the Marais. Over time, the building, like the quarter, has seen many changes. Among its important early residents was the young Madame de Maintenon, later Louis XIV's mistress. After Versailles was built, the neighborhood lost some of its luster as noblemen moved to the Saint Germain neighborhood to be closer to court. The 1789 Revolution brought further decline, and numerous grand residences became factories and warehouses. Hôtel de Lude did not escape such a fate; chandeliers were made there.

[below] Florine Asch at the foot of Hôtel de Lude's main staircase, a 21st-century woman at home in a 17th-century house. **[bottom]** An Asch watercolor of the Alexandre III bridge.



"I always travel with paper and watercolors"





Rooms succeed one another in an enfilade

About 20 years ago, Mme. X, a woman of spectacular taste who is now a retired decorator, rescued and restored the building, keeping the entire second floor for herself and her husband, a documentary film director, and visiting family members. The couple collect art from many cultures, much of it religious, proof that most art was based on religion until relatively recently. Mme. X and her spouse, Jews living in the Marais (which has long been a Jewish quarter), gather their extended family here to celebrate Hanukkah, the eight-day holiday commemorating the rededication of the Temple of Jerusalem after its defilement by the ruler of Syria.

Mariann[illegible] sister of Florine Asch's mother and the Par[illegible] familias to her Strasbourg nieces and nephews. [illegible] but keeps her art studi[illegible] colors that she sells [illegible]

seen in these pages) and publishes illustrated travel diaries that are well known in France. She owes the inspiration for the books to the painter Eugène Delacroix: "I came across the originals for his Moroccan *Carnets de Voyage,*" she says, "and now I always travel with paper and watercolors." Asch's work appears on greeting cards and brochures for the likes of Bernardaud, Ladurée, and Hôtel Ritz, and she also designs china for Bernardaud and Alain Ducasse.

Small wonder that she so greatly appreciates the art- and antiques-filled interiors, which have splendid proportions and are bathed in natural light. In typical 17th-century fashion, rooms succeed one another in an enfilade, and each space faces a courtyard and garden.

Although modern conveniences are not shunned by Mme. X, she does not allow the 21st century to interfere with the charm we associate with time gone



[facing page] On a gilded Italian console, Asch's aunt displays spheres of rock crystal on napkin rings and other impromptu bases. The menorah is wrapped in moss. **[this page]** The large, sunny salon is dominated by a 17th-century French tapestry; ancient terra-cotta figures from Africa stand before it.



Over time, the building has seen many changes



by. Asch says, "My aunt considers the dining room a bourgeois invention she can do without, and instead she moves her dining table to different rooms in the apartment, 18th-century style." For the Hanukkah table depicted here, four members of the family share their dinner at a table set up in the library adjoining the main sitting room. One of its walls is covered by built-in bookshelves, an immense *cabinet de curiosités* filled with small works of art and treasured mementos. Hôtel de Lude again has loving owners, and Madame de Maintenon might find enough here to remind her of her youthful home.

[top] Florine Asch's rendering of her studio in Hôtel de Lude. **[left]** Asch's aunt makes her own rock crystal candlesticks using hardware she has gold-leafed.

FOR MORE DETAILS, SEE RESOURCES



[this page] The owners wanted a master bedroom with few visual distractions, but they could not resist hanging a sunburst mirror and placing a bronze scroll sculpture by Asch's aunt above a tiny bust by Alberto Giacometti.

Photographer: MIKI DUISTERHOF

Writer: CHRISTINE PITTEL

Producer: MIGUEL FLORES-VIANNA

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HolidayPunch

{Richard Keith Langham spikes up his Christmas with a citrus tw





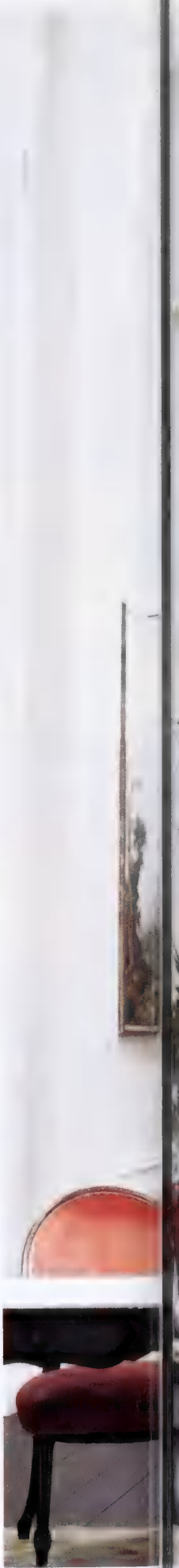


A PINEAPPLE IS PROBABLY NOT WHAT MOST PEOPLE WOULD EXPECT TO SEE AT the top of a Christmas tree, but it makes sense when the rest of the branches are hung with lemons and oranges and grapefruit instead of conventional ornaments. "Decorating with fresh fruit is a Southern tradition, but I pushed it a bit further," says designer Richard Keith Langham, flashing a cherubic grin. For his first Christmas in his new Manhattan showroom—a glorious barrel-vaulted space built in 1930 as a branch of the Provident Loan Society—he was ready to celebrate in a big way. With 22-foot-high ceilings, the regal room could accommodate a *big* tree—an 18-footer handpicked by Langham, who headed into the woods upstate to find it. "I grew up in Alabama, and Southerners take their holidays very seriously," he says. "Back home, almost everyone I know has a tendency to overdecorate." Langham, on the contrary, was determined to exercise a little self-restraint. "I decided to pick just a few elements and use them in abundance," he says.

Dozens of mango-colored candles complement the mango walls, softening the bite of the citrusy tints. Langham, a virtuoso at mixing paint and juxtaposing patterns, fearlessly threw in even more color—in this case vermilion and chartreuse instead of the conventional red and green—on pillows scattered across the ten-foot-long green velvet-covered sofa.

On the weekend before Christmas, Langham gives two parties back-to-back (convenient for the cook). He splits his list so he can linger with each guest. The Saturday "drop-in" suits his wilder friends; Sunday attracts a calmer bunch. But both evenings inevitably end with everybody singing carols around the piano. "It sounds so hokey," says Langham, "but it's a marvelous way to end the year."

{With 22-foot-high ceilings, the regal room could accommodate a *big* tree}





[facing page] All Langham needed was a few notes of red and green to spruce up his showroom. The pillows on the green velvet sofa are covered in chartreuse and vermilion silk from Clarence House. The lantern, designed by Robert Kime, is available through John Rosselli. **[this view]** Amber-colored lights on the tree are softer than the usual white. The English sofa is upholstered in a satin stripe from Zimmer + Rohde.

[below] A big balsam wreath with a luxurious satin bow hangs from a mezzanine. The canopy bed is hung with an Indian-inspired cotton voile by S. Harris and lined in persimmon-colored silk. **[right]** Masses of white poinsettia plants, rather than just one, have more impact. The chairs were dressed up for the holidays in Scalamandré Turandot Stripe slipcovers, with placketed and pearl-buttoned backs.



Keith's Holiday Hints

- Slipcover your chairs in candy-colored stripes for the holidays.
- If you're decorating with lemons and oranges, prick them a few times with a fork to release their heavenly scent.
- Serve plenty of comfort food. Southerners *always* have a ham, and Langham loves turkey with oyster dressing, chess pie, and his mother's date balls rolled in powdered sugar. Make up a pitcher of bourbon milk punch and pour it into silver goblets topped with nutmeg.

Langham likes to give friends and clients a clothbound copy of Truman Capote's *A Christmas Memory,* which [illegible] just 30 miles from where he grew up. ●

{"I grew up in Alabama, and Southerners take their holidays very seriously."}

VANITAS
VANITAS
VANITAS

Cool Yule

When it comes to putting life back into tired fixer-uppers, Jim Samson and Steve Oraham just can't stop themselves



In the Florida room, three terriers gather on a deeply tufted velvet-covered chaise designed by Jim Samson; the cat prefers an antique Swedish armchair. The mother-of-pearl-inlaid pedestal table is a new Indonesian piece.



Photographer: MICHAEL JAMES O'BRIEN

Writer: CHRISTOPHER PETKANAS

Producer: MIGUEL FLORES VIANNA







SHOW JIM SAMSON AND STEVE ORAHAM A HOUSE THAT HAS GOOD bones but needs a little TLC, and they're goners. Before you can say, "The kitchen is crying out for some nice new cabinetry," the couple have already pledged not just their hearts but their bank accounts. In 12 years, Samson (the aesthetic visionary) and Oraham (the contractor-savvy point man) have bought, renovated, decorated, usually lived in, and resold at considerable profit ten properties in Miami and Los Angeles. It's a business and an addiction.

Is this surprising? Not really. In his former job as a Hollywood set decorator (his swan song was the witheringly stylish *Gods and Monsters*), Samson took on the role of a quick-change artist. "Dressing everything from swanky Art Deco apartments to gritty 1940s police stations, I learned to shift gears," says Samson, whose Miami design shop, Orson, run in partnership with Oraham, put a fresh spin on antiques. The men recently closed the store in order to devote all their time to renovating and reselling properties.

[above left] The silk-covered ottoman in the living room is a 1960s piece by Paul McCobb. The marble-topped chest of drawers, a Louis Philippe antique, stands next to a 19th-century French chair in its original upholstery. **[right]** The living room fireplace is decorated for Christmas with a flocked garland centered with feathers. Chocolate-hued paint (Sherwin Williams Catskill Brown in an eggshell finish) "goes with everything," says Samson, who designed the slipcovered sofas and mirrored coffee table.

{"Chocolate brown is helpful in



down the harsh Florida light"}



{"D sets from Art Deco to



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son and Oraham
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and wired the ficus
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kitchen abounds in
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stations, I learned to shift gears"}



Three years ago, Samson and Oraham took or an early-'50s ranch house originally built for snow birds on La Gorce Island in Miami's Biscayne Ba (Cher was an island resident until the tour boats drove her away.) The façade's chic color scheme– mint with black shutters—is revealed only after v tors penetrate the 12-foot ficus hedges that shield the cottage all around. Despite being sited on a dry lot (no water views), the house won the heart of Samson and Oraham with its four bedrooms, panels of elegantly curling Haitian grillwork, a pool painted with giddy squiggles by artist Kenny Scharf (the previous owner), and a very Beverly Hills–like collection of Cuban Royal and Canary palms. Sliding windows the size of garage doors f the interior with light; rather plain in their origin state, they have been ennobled and Frenchified w wooden mullions.

The men have never enjoyed such a sympathe vitrine for displaying their signature look: urbane formality adapted to the locality. "What you nee do in Florida sometimes is escape the harsh light says Samson. "Chocolate brown is helpful in toning i down, and everything looks good with it." Bleached oak floors and white upholstery appear throughout, zapped electric-colored accessories and flowers, sculptural pied of coral, and just about any thing that catches the light sends back a sparkle, from crystal and sterling to merc glass and brass. More stylish punctuation comes from th master bedroom's 1940s Lucite night table with barl twist legs and glass-and-mir shelves, and the living room tapering scrolled resin floor lamps, designed for Morris Lapidus's Eden Roc hotel i Miami. "If a piece of furnit really speaks to me, I buy it and worry about where it's going to go later," Samson says. "Just like a house with potential, if I gotta have it, I gotta have it."

[above] A guest room stars a formal 19th-century French bed and a pastoral Shabby Chic toile de Jouy in an earthy red that is repeated in other textiles. **[right]** This small but elegant guest bathroom is a study in white with black accents.



{"It f furniture really s

More black and white makes for a dramatic master bedroom, from a Brunschwig & Fils toile on the bed and headboard to a circa-1800 French chest of drawers. The drawing is by Paul Klee.



o me, I buy it and worry later"}



Photographer: ERIC BOMA
Writer: WILLIAM MIDDLE
Producer: MIGUEL FLORES



[from left] Rustic furniture on the guest cotta
front porch. The back door is lit by a lamp fro
Furniture Hardware. The chandeliers in the n
house's living room are English Arts and Crafi
sofa is covered in red chenille from J. Robert

rusticdeluxe

A palatial main house and a tiny log guest cottage match wits in the far reaches of Westchester County



{"Everything's very **primitive**: anir



In the guest cottage's living room, a zebra rug rests on a sea-grass carpet from Beauvais. The sofa was designed by Buzz Kelly and is covered in Clarence House linen bouclé. An Asian wool felt rug hangs above antique-paint-roller lamps.

At Hickory Hill Farm, a 40-acre property at the northern tip of New York's Westchester County, imposing stables, groves of towering trees, and a dramatic main house of local fieldstone and cedar shingles almost steal the thunder from a sweet guest cottage built with the salvaged timber of a 19th-century log cabin. The latter might seem a little incongruous alongside such seamless grandeur, but "instead of the typical country house in Westchester or the Hamptons, I wanted this place to have a bit of an edge," says designer Buzz Kelly, from the New York interiors firm Jed Johnson & Associates. "The client didn't want things to be too traditional or too expected—it had to be sophisticated, but in a way that wasn't obvious."

Although it's loaded with historical references, from New England barn vernacular to English Arts and Crafts, Hickory Hill Farm is all about rustic glamour, achieved through the bold architecture of longtime Johnson collaborator Alan Wanzenberg Architects. The log cabin guesthouse, where the clients lived while

ns, logs, rough-woven dining chairs"}



the main house was under construction, is dominated by a soaring living room furnished with sea-grass rugs, 1940s French leather club chairs, dramatic animal skins that the owner—a New York financier—hunted in Africa, and a 19th-century gnarled-wood table from England. "The idea was to take an American icon like a log cabin and mix in European furniture and exotic items," Kelly explains. "But everything's very primitive: African animal skins against the logs, Old Hickory dining chairs with rough-woven backs. It's rich but primitive."

Kelly, who hails from Chattanooga, Tennessee, spent two years studying design at Parsons in Paris before joining Jed Johnson & Associates in 1992. Having long admired the work of the firm's namesake decorator, who died in the crash of TWA Flight 800, he was careful to apply the company's strict design tenets to Hickory Hill Farm, his first complete project on his own. Kelly oversaw every detail of the interiors and even had a hand in securing the cabin's logs, asking his brother-in-law in Chattanooga, Scott Kelley of Walden Log Homes, to track down the timber from a dismantled 19th-century tobacco barn.

As for the main house, its soft color scheme was inspired by the agricultural paintings of Thomas Hart Benton, while a French 1940s oak cabinet for the dining room, from Liz O'Brien in New York, set the tone for the furnishings. Although French '40s pieces are known for their elegance, Kelly decided to rough things up a bit. What he calls "rustic French '40s" translates to woven straw chairs by Jean Royère in the breakfast room, an oversize André Arbus sculpture of Actaeon, and an enormous desk from Paris dealer Eric Philippe.

More subtly felt in the interior is English Arts and Crafts, a period that Oscar Wilde, on his 1882 lecture tour of America, grandly called English Renaissance. The style shows up in a Gordon Russell commode in the entry, a pair of pounded-brass chandeliers in the family room, and custom rugs inspired by the vibrant palette





[left to right] The bunk beds in the guest cottage's children's room are from Summer Hill; the chair is an antique. The dining chairs are by Old Hickory. The tapestry in the main house's living room is based on a French cartoon; the cocktail table is from Knoll.

| www.housebeautiful |





[left to right] Jean Royère chairs surround a 1940s French table in the main house's breakfast room. A circa-1950 Scandinavian lamp and a rope table by Christian Astuguevieille in the living room. Kelly designed the chandelier above the English Gothic Revival dining table.





"People like to feel that an interior has evolved"

of William Morris and Charles Voysey. "Back in the early '80s, Jed Johnson was known for bringing back an appreciation of Stickley and American Arts and Crafts," Kelly notes. "I like that period, but English Arts and Crafts feels a little more interesting right now. It's not as Puritan—it has a little more life to it."

Despite his loyalties, the decorator is not beyond eclecticism: he installed an Indonesian boiled-felt wall hanging in the guesthouse and placed a bold Jacques-Émile Ruhlmann table in the dressing room. In the living room, a plush sofa sits next to a contemporary rope table by Christian Astuguevieille, a 1920s cast-bronze African mask, and a 1950s French ceramic lamp. "People like to feel that an interior has evolved over time," says Kelly. "When pieces play off one another successfully, everything seems a little more lived-in, a little more natural."

SEE PICTURES, SEE RESOURCES



[from left] The linens in the main house's master bedroom are from Chelsea Editions. The spool table in the guest cottage's master bedroom is from a French flea market; the antique quilt on the bed is from Laura Fisher.

{Designer Melinda Douglas hits Pottery Barn in Denver and dreams up an appetizing holiday table

Dining Room Drama



AS ONE OF DENVER'S PREMIER INTERIOR designers, Melinda Douglas is a fixture in the rarefied world of antiques and custom furniture. But she also happens to be a die-hard Pottery Barn fan, regularly integrating items from the national retailer into her design projects, regardless of budget. *House Beautiful* couldn't have found a better candidate to take on this month's Designer Challenge: create a holiday dining room using only wares uncovered at the Pottery Barn store in Denver's fashionable Cherry Creek Mall.

"The Pottery Barn look is classic and tailored with a sense of humor," says Douglas. "This stuff will stand the test of time." For her dining [illegible] she

Photographer: JASON McCONATHY

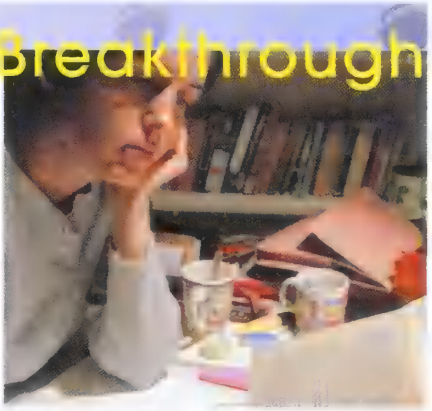
Stylist: ELANA ASHANTI JEFFERSON

Producer: LISA HEARST

Lighting Technology Breakthrough

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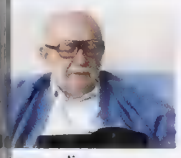
The HappyEyes™ Floor Lamp will change the way you see and feel about your living or work spaces.

ver since the first human went into a dark cave and built a fire, people have realized the importance of proper door lighting. Unfortunately, since Edison vented the light bulb, lighting technology s remained relatively prehistoric. Modern ht fixtures do little to combat many mptoms of improper lighting, such as strain, dryness or burning. As more d more of us spend longer hours in front n computer monitor, the results are compounded. And the effects of indoor lighting are not necessarily limited to physical well being. Many people believe that the quantity and quality of light can play a part in one's mood and work performance. Now Verilux®, a leader in healthy lighting since 1956 has developed a better way to bring the positive benefits of natural sunlight indoors.

se the appyEyes™ oor Lamp...



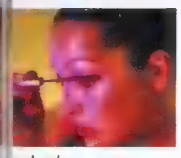
or hobbies...



or reading...

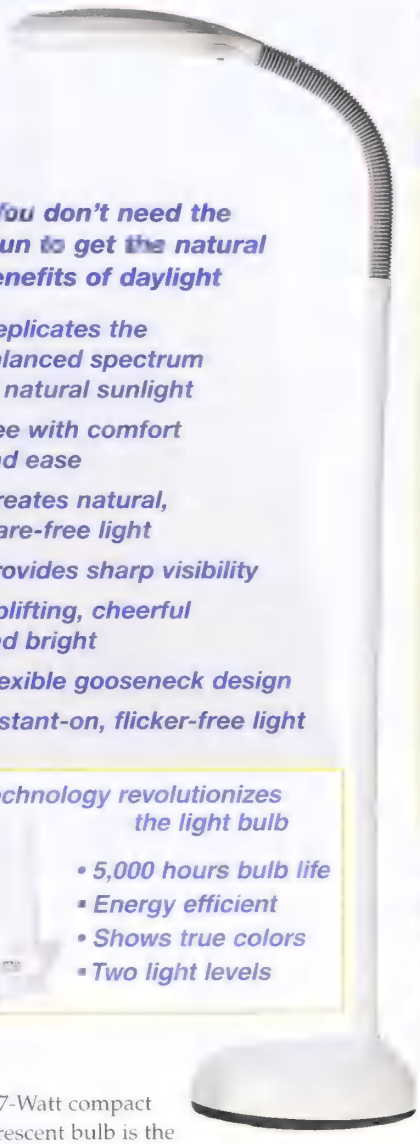


or working...



nd when you ed a good source ight for close-up ks.

The HappyEyes™ Floor Lamp will change the way you see and feel about your living or work spaces. Studies show that sunshine can lift your mood and your energy levels, but as we all know the sun, unfortunately, does not ways shine. So to bring the benefits of tural daylight indoors, Verilux, The althy Lighting Company™, created the ppyEyes Floor Lamp that simulates balanced spectrum of daylight. You ll see with more comfort and ease as lamp provides sharp visibility for se tasks and reduces eyestrain.



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Technology revolutionizes the light bulb

- 5,000 hours bulb life
- Energy efficient
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- Two light levels

Its 27-Watt compact fluorescent bulb is the equivalent to a 150-Watt ordinary light bulb. This makes it perfect for activities such as reading, writing, sewing and needlepoint, and especially for aging eyes. For artists, the HappyEyes Floor Lamp can bring a source of natural light into a studio, and show the true colors of a work. This lamp has a flexible gooseneck design for maximum efficiency and two levels of light, with an "Instant On" switch that is flicker-free. The high fidelity electronics, ergonomically correct design, and bulb that lasts five times longer than an ordinary bulb makes this product a must-see.

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—Jan L. GA

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—Kathy N. CA

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—Nita P. CA

It is a nice sunny product for a windowless office.
—Edith L. NJ

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sions tradition with a marked twist. There will be no red, and the greens will be more organic than the crisp Kelly shade popular at holiday time. The designer starts out by searching for white, silver, and light-green furnishings. (Appropriately enough, Douglas is decked out in a chartreuse Bill Blass suit and a sterling-silver bangle by Elsa Peretti.) She gravitates toward lichen-colored linens and accessories and selects parsley-hued wine and cocktail glasses and white Emma dishes. She zeroes in on silver ornaments shaped like stars, trees, and snowflakes, which she'll use as napkin holders and table accents. "These are so clever," she says. An avocado quilt is her pick to cover the table—Douglas uses a similar one in her own home.

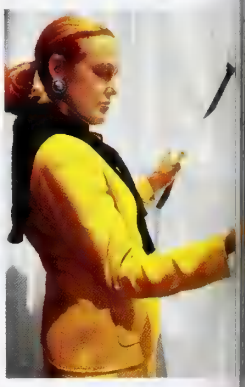
Next she chooses matching napkins with beads dripping from the corners, like icicles hanging from a roof. She also snaps up some beaded silver throw pillows to make the dining room chairs more festive. "The little beads on the napkins are so subtle," she says, "and the pillows are frilly and fun."

Silver flatware and chargers pick up the shine of the glasses, plates, and accessories and bring dimension and weight to the table setting. "The chargers are important because of their scale," says Douglas, who adds more sparkle by placing a tall hurricane vase at the center of the table and filling it with silver glass ornaments. A potted silk orchid set near the lamp provides extra drama. Then she takes slate-colored silk mums, snips off the stems, and places them in front of her plates to serve as sprightly place-card holders.





Douglas and Henry check out pillows, throws, curtains, and everything tabletop.



"The Pottery Barn look is classic and tailored with a sense of humor. This stuff will stand the test of time"

For the perimeter of the room, Douglas chooses a white console and stocks it with a couple of rope baskets. "You can put your tablecloths and napkins there when they're not on the table," she explains. A large magnetic chalkboard goes in her cart next; she plans to hang ornaments and cards from it. And she can't pass up a lush faux-fur throw to drape over one of her slipcovered chairs. "It will be a nice juxtaposition of materials," she says. Surveying the embarrassment of riches in her shopping cart, Douglas adds, "You know, sometimes less is [illegible] and I need to subtract an ornament or two [illegible] holiday table.

[illegible]tiful.com, for more on [illegible]



na quilt (king)	$ 179
ed napkin (4)	32
na dinner plate (4)	48
e cocktail glass (4)	26
e wineglass (4)	26
ed orchid	49
ford 5-pc. flatware	
ing (4)	180
vase	75
n (4)	32
ury ornaments (4)	14
silver charger (4)	76
e-Fit armchair	
cover (4)	136
oleon armchair (4)	916
candelabra	69
ted pillar candle	7
ord dining table	599
atra console	449
e cloth cube (2)	198
netic chalkboard	79
obello chandelier	349
-fur throw	149
flake frames and album	76
basket (2)	138
t pillow (2)	48
ND TOTAL	$3,950



1 Portobello chandelier, $349.



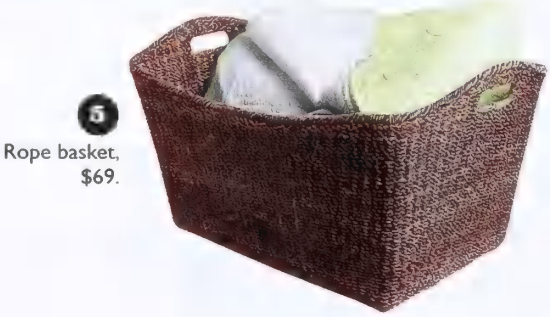
2 Snowflake frames and photo album, $76.



3 Place setting, $92.

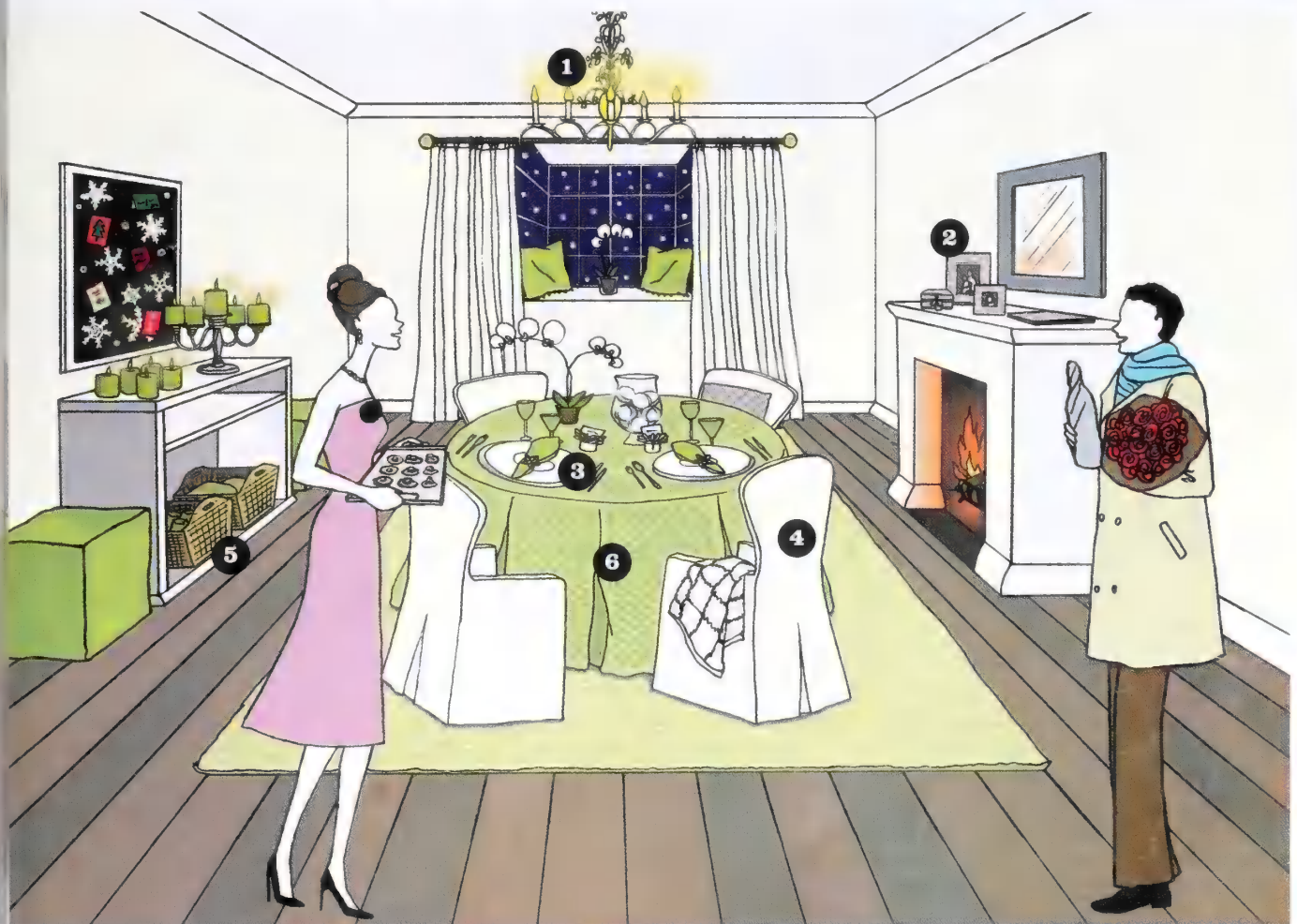


4 Slipcovered armchair, $263.



5 Rope basket, $69.

6 Hanna quilt, $179.





love the Hudson Valley. Less frenetic, expensive, and hard to get to than many other New York weekend destinations, it's also the place where most of my best friends live, full- or part-time. From the new branch of the DIA Center for the Arts in Beacon to the direly-in-need-of-TLC architectural treasures of the Mid- and Upper Hudson Valley, count me in.

Bidding Wars

Dear Marian,
I have heard that some of the bigger auction houses in London, New York, and Paris hold sales in which they get rid of things that they were unable to sell in regular auctions. Can you tell me more about these sales—where and when are they?

Sebastian Wendland
via e-mail

Dear Sebastian,
Before the days of Web sites, Sotheby's "arcade" auctions and sales at Christie's East were considered the prêt-à-porter of the couture auction world. When Sotheby's inaugurated its sales Web site, the arcade auctions ended—much to the distress of all us fervid bargain hunters. Christie's East still holds "lower-priced" auctions (including jewelry, china, and silver); many occur during the dog days of summer. I have also noticed that the major auction houses—such as Butterfield & Butterfield, Christie's, Sotheby's, and Phillips—seem to be staging stylish, more-dash-than-cash sales events that include first-rate furniture as well as well-priced goods. For example, the recent two-day auction of decorator Tony Duquette's estate featured hundreds of pieces that went for big bucks, plus lots of odds and ends that sold for surprisingly little. Other examples of these "style" auctions are the Jackie O. and the Duke and Duchess of Windsor sales, which included furniture, decorative accessories, fashion items, and memorabilia spanning all quality and price levels. Check out the auction houses' Web sites for more info on lower-priced sales.

Unbridled Excess?

Dear Marian,
As a compulsive reader of shelter magazines, I wonder if some editors are not seeing the forest for the trees. Events during the last year have drastically changed our world. Articles about extravagant homes and massive second residences leave me uncomfortable and unsympathetic, and I can only guess that the audience for them is extremely limited. I believe this is why we are seeing a surge in the popularity of flea markets. I am more interested about something I might have a chance of creating, rather than monumental houses where a fireplace alone can cost as much as the average home.

Janet McC
via e-m

Dear Janet,
In *HB* we try to balance rooms that are designed by world-renowned, expensive decorators and rooms that are put together by clever homeowners who are long on style and short on budget. I believe that a good interiors magazine should show both. Residences that belong to people who can afford to pay for the best often contain the best. One-of-a-kind furniture and decorative treatments are something to be celebrated and seen, and there are lots of design lessons that the rest of us can absorb from them. On the other hand, it is endlessly fascinating (and reassuring) to take a look at what a budget-minded person can do with a generous dose of imagination and a bit of luck and pluck at local antiques fairs, auctions, and yard sales. Each approach to decorating is valid and necessary. I hope to continue to publish both sides of the coin and many in between.

Horse Sense

Dear Marian,
The California woman who can bring her horses right up to her house ["Horse Crazy," August] is just great. Thanks for the inspiration.

Heather Camp
via e-ma



Something's Got to Give

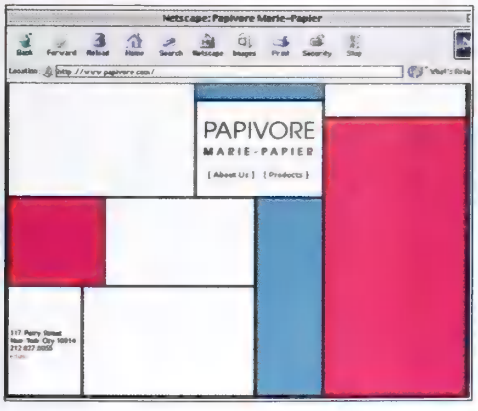
'Tis better to give than to receive, but giving with style is the true challenge. The distinction, Charlotte feels, lies in dressing up your packages with colorful cards and gift tags, even sweet felt ornaments (right, from stationer www.fredflare.com).

charlotte's web

{Spread more holiday cheer with a quick trip to the Web}

Paper Chase

The paper firm Papivore (www.papivore.com) is well known for its colorful range of French note cards, albums, and journals. Their magenta vellum squares with Danish card holders make ideal place cards for a hip holiday look; use the holders to display photographs when you're not entertaining.







Works of Art

Tired of Christmas-card clones? Make a statement with the simple, clean designs sold by the Museum of Modern Art's www.momastore.org (above). The site's greeting cards range from playful and stylish to somber and sophisticated,with one thing in common: they're artfully apropos.



Getting Personal **Say it your way on hand-stitched blank greeting cards from www.paperfection.com (left)—the whimsical designs are sure to elicit smiles.**

housebeautiful highlights

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One grand Prize Winner will win a 2002 Chrysler Sebring LXI Convertible filled with Brookstone merchandise.

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HBEntertains with Mauna Loa

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MAUNA LOA

hbstylediary.com

Meet HB

She's House Beautiful's style maven – thirty something, talented, fashionable, full of energy and passionate about interior design.

Until now she's only shared her fabulousness with close friends and confidantes. But now HB is sharing all secrets in her very own weekly Style Diary.



December
- ☑ 12/1 Order the fabulous ribbed, black dress from **Spiegel** catalog for work holiday party
- ☐ 12/21 leave for Mom and Dad's in Connecticut for the holiday week

January
- ☐ Check status of delivery for my **Couristan rug**
- ☑ 1/2 – Visit **www.maunaloa.com** to order a gift set of macadamia nuts (John's favorite!)

Visit HBStyleDiary.com for your chance to receive a complimentary copy of *Frank Lloyd Wright's House Beautiful* part of the House Beautiful book series!

resources

Products and other resources for this month's featur
follow. All prices are approximate suggested retail. S
in parenthesis identify service type: (R) retail; (T) tra
through decorators; (MO) mail order; (M) manufact
distributor.
SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS
ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTI

47 Velvet Touch
Upholsterer: **Carl Dellatore,** D&F Workroom (T
150 W. 25 St., New York 10001; 212-352-0160. O
#S9001-O—Henredon (M); 800-444-3682. *Fabri*
trims: **Fabric**—Bergamo (T); 212-888-3333. **Core**
#981-16401 in color Q51—M&J Decor (T); 212-7
8000. **Fabric**—Gretchen Bellinger (T); 518-235-2
Ribbon trim, Viennese Taffeta #40 in navy—
Hyman Hendler & Sons (R,T); 212-840-8393 or
www.hymanhendler.com. **Fabric**—Ardecora thr
Zimmer+Rohde (T); 212-758-5357. *Page 48:* **Fab**
Donghia (T); 212-935-3713. **Fabric**—Nobilis (T)
800-464-6670. **Fabric**—Manuel Canovas (T); 212
4488. *Page 50:* **Fabric**—Nancy Corzine (T); 212-
8340. **Fabric**—Beacon Hill (T); 212-421-1200. **Fa**
Lee Jofa (T); 212-688-0444. **Nailheads**—Greente
Upholstery Supply (T); 212-206-8585.

52 Yeoward Ho!
Designer: **William Yeoward Crystal** (R,T); 800-8
8484. *Web site:* www.williamyeowardcrystal.com

The Double Life of Véronique
Pages 58 and 59: **Casa Lopez** (R): 011-33-1-42-60

70 By the Book
Vintage books through Stubbs Books—Bergdor
man (R); 212-753-7300.

72 Dinner Theater
Designer: **Sally Sirkin Lewis.** *Store:* J. Robert Sco
(R,T); 877-207-5130. **Fleur platter,** Sally Sirkin L
Americaware—at Barneys New York (R); 888-22
Bamboo placemats—Sybaritic Industries (M); 9
7888. **Griffith II dining table; Cylinder planters;**
chairs, by designer through—J. Robert Scott, se

76 Noël au Naturel
Pages 76 to 83: **Cedar Rose topiaries,** $55/large;
$37/small—At Home & Company (R); 800-CARC

92 Hanukkah in Paris
Pages 92 to 99: Designer: **Florine Asch.** *E-mail:*
florineasch@hotmail.com

106 Cool Yule
Pages 106 to 113: Designers: **Jim Samson, St**
ham; 305-861-0920. *Florida room:* **Chaise,**
by designers. **Chaise fabric,** velvet—Roth
sociates (R,T); 305-573-8300. **Indonesian**
World Resources (R); 305-576-8799. **Se**
flooring—Carpet Creations (R,T); 305-57
Living room: **Coffee table; sofas,** custom by
ers. **Sofa fabric,** combed cotton—Rothman Ass
above. **Wall paint,** Catskill Brown—Sherwin Wi
(M); 800-474-3794. **Floor lamps** from the Eden
hotel, through designers. *Kitchen:* **Hurricane lan**
Pottery Barn (R,MO); 800-922-5507. **Subway til**
terworks (R,T); 800-899-6757. *Guest room:* **Toil**
Jouy—Shabby Chic (R); 310-394-1975. *Master b*
Fabric on bed and headboard, Toile du Jouy—E
schwig & Fils (T); 212-838-7878.

114 Rustic Deluxe
Pages 114 to 121. Designer: **Buzz Kelly for Jed J**
& Assoc., 211 W. 61 St., New York 10023; 212-4
Architect: **Alan Wanzenberg Architects,** 211 W.
New York 10023; 212-489-7840. *Family room in*
house: **Sofa**—custom by designer. **Sofa fabric,** re
nille—J. Robert Scott (T); 877-207-5130. **Rug**—
by designer. *Living room in guest cottage:* **Seagra**
pet—Beauvais Carpets (T); 212-688-2229. **Sofa**
chair—custom by designer. **Sofa and club chair**
linen bouclé—Clarence House (T); 212-752-289
dren's room in guest cottage: **Bunk beds**—Summ
(T); 212-935-6376. **Sisal rug**—Beauvais Carpets
above. *Living room in main house:* **Sofa, club ch**
ottoman—custom by designer. **Coffee table**—K
(R,T); 212-343-4000. *Master bedroom in main h*
Bed, custom by designer. **Bed linens and throw**
Chelsea Editions (T); 212-758-0005. *Master bed*
guest cottage: **Headboard,** custom by designer. **S**
rug—Beauvais Carpets, see above. **Antique quil**
Laura Fisher Antique Quilts (R); 212-838-2596.

122 Dining Room Drama
Designer: **Melinda Douglas,** Douglas Associates
S. Broadway, Ste. B, Denver, CO 80209; 303-72
Store: **Pottery Barn** (R,MO); 800-922-5507. *Web*
www.potterybarn.com. ●

Correction
October 2001: The information for "Urban G
page 102, was incorrect. It should have read: *F*
Wall covering, Algiers Border silk, by Robert
Kime—John Rosselli (T); 212-772-2137. *Bedro*
Wall fabric, red cashmere by Classic Cloth—J
Rosselli at the D&D (T); 212-593-2060.

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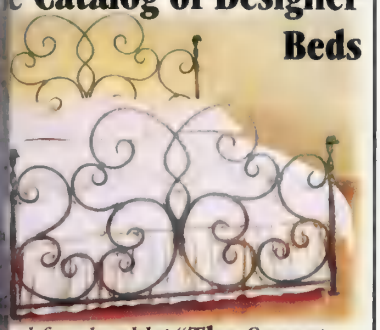


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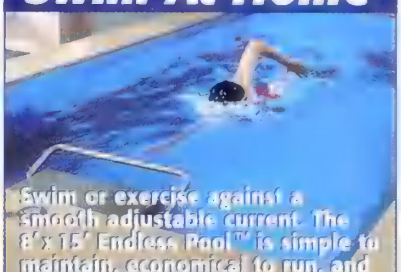
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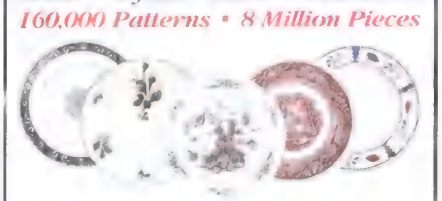
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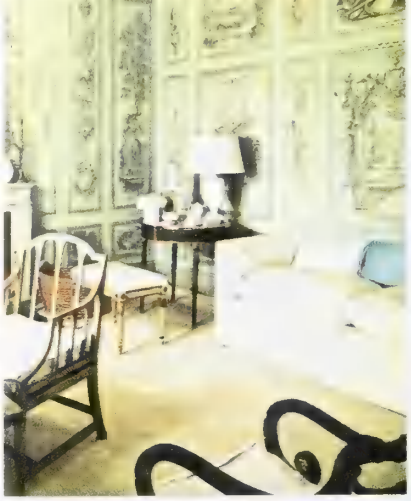


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[right] Hicks's Georgian manor house included a study for his wife, Lady Pamela Mountbatten, muraled in Rex Whistler's paintings of her ancestral home. **[below]** Hicks designed the bed linens for a suite named after him in New York's St. Regis Hotel.





[right] Graphic shapes meet simple plastered walls in a Hicks project on the Bahamian island of Eleuthera, published in *House Beautiful* in 1970.

Hail, Hicks!

{Perfectionist sophistica

David Hicks was the ultimate melder of classic and modern



[right] Hicks photographed for *House Beautiful* in 1978. **[below]** Hicks updated the living room in his circa-1820 townhouse in London's Chelsea.



NOTHING LESS THAN A FULL-TIME CONTROL FREAK WITH A PERFECT E for taste and style could match the achievement of David Hicks. During 1960s, the irascible, aristocratic English decorator (he was married to L Pamela Mountbatten) pulled interior design out of a quagmire of syrup tels and precious chintzes. Hicks, who died in 1998, changed the way w at color, scale, motif, and texture, both indoors and out. His dramatical strategized, regimented rooms and gardens continue to seduce because look and feel so current, so unforgivingly individual. Hicks's signature c nations of bold antiques, modern furniture, abstract painting, tailored u stery, geometric rugs, and exuberant color were often sheathed in cool Georgian shells, which gave this brave mix of superlatives a sophisticat grounded sense of the past. The designer's triumphs include the Grove his own country house and gardens in Oxfordshire; the nightclub on th *QE2*; and various houses, apartments, and yachts for clients such as He Rubinstein, Douglas Fairbanks Jr., and Prince Charles. This once-in-a-l talent even designed and orchestrated his own funeral: from the choice music, pallbearers, and cortege to the hand-carved sycamore coffin, it w a David Hicks production to the very last detail.

In His Own Words

- "I became an interior decorator because my parents had no taste whats
- od taste is avoiding vulgarity and gimmicks."
- "Go decorating is the art of achieving the maximum, visually, with tl minimu Or vice versa."
- "Successful decorating is guided by comfort, color, lighting, accessoriz and good carpe ing."
- "My favorite decorator is myself."

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